BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

MUSIC PROGRAMS
1997–98

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, September 4, 1997 - 7:30 P.M.
Madsen Recital Hall

GRADUATE RECITAL
Nadine Castlemain
piano

Student of
Dr. Irene Peery

In partial fulfillment of the requirements for the degree
Master of Music

Program

Italian Concerto in F Major, BWV 971 Allegro Andante Presto	Johann Sebastian Bach (1685-1750)
Fantasia in C Major, Hob. XVII:4	Franz Joseph Haydn (1732-1809)
Après une Lecture de Dante Fantasia quasi Sonata	Franz Liszt (1811-1886)
Etude in D-sharp Minor, op. 8 , no. 12	Alexander Scriabin (1872-1915)

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Allegro	(1685-1750)
Andante	
Presto	
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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, September 5, 1997 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL

Melissa Court
soprano

Student of
J. Arden Hopkin
Lila Stuart-Bachelder

Assisted by
Robin Hancock, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

I

Care Selve, from *Atalanta*
Piangerò la sorte mia, from *Giulio Cesare*

George Frideric Handel
(1685-1759)

II

Sechs Lieder aus "Jucunde", op. 23
  Was weinst du, Blumlein
  An einem lichten Morgen
  Geheimes Flüstern hier und dort
  Auf einem grünen Hügel
  Das ist ein Tag, der klingen mag
  O Lust, O Lust

Clara Wieck Schumann
(1819-1896)

III

Notre Amour
Le Secret
Automne

Gabriel Fauré
(1845-1924)

IV

The Bird and the Beast	Celius Dougherty (b. 1902)
Shelling Peas	John Woods Duke (1899-1984)
The Old Woman	Bainbridge Crist (1883-1969)
Finish	Fritz Berens

V

My Soul Doth Magnify the Lord	Robert Cundick
Thy Holy Wings, O Savior	arr. John Furgeson
Praise, Praise the Lord	Richard Dickson

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, September 11, 1997 - 7:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Amanda Moody
piano

Student of
Dr. Irene Peery

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Bagatelles, op. 33	Ludwig van Beethoven
V. Allegro ma non troppo	(1770-1827)
VI. Allegretto quasi andante	
VII. Presto	
Concerto No. 2, op. 18	Sergei Rachmaninoff
Allegro scherzando	(1873-1943)

Assisted by Kalo Latu

Sonata for Piano, op. 26	Samuel Barber
Fuga: Allegro con spirito	(1910-1981)
Sonata, op. 36, no.2 (original version)	Sergei Rachmaninoff
Allegro agitato	
Non allegro	
Allegro molto	

"An Evening of Brahms"

A benefit concert for the BYU String Scholarship Fund

BYU School of Music
September 13, 1997
7:30 p.m.
de Jong Concert Hall

BRAHMS ANNIVERSARY CONCERT (1833-1897)

A STRING SCHOLARSHIP BENEFIT

Igor Gruppman, ***violin***
Vesna Gruppman, ***violin and viola***
Roger Drinkall, ***cello***
Dian Baker-Drinkall, ***piano***
Laura Garff Lewis, ***contralto***

Program

Sonata in D Minor, op. 108, for Violin and Piano
  Allegro
  Adagio
  Un poco presto e con sentimento
  Presto agitato

Sonata in F Major, op. 99, for Cello and Piano
  Allegro vivace
  Adagio affettuoso
  Allegro passionato
  Allegro molto

Intermission

Two Songs for Contralto, Viola and Piano, op. 91
  Geistliche Weigenlied
  Geistliche Sehnsucht

Quartet in C Minor, op. 60, for Violin, Viola, Cello, and Piano
  Allegro non troppo
  Scherzo--Allegro
  Andante
  Finale--Allegro comodo

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

THE GRUPPMAN DUO

Igor Gruppman, ***Violin*** **Vesna Gruppman,** ***Violin/Viola***

As "The Gruppman Duo," Igor and Vesna Stefanovic Gruppman have captured international attention in recent years as one of the most diverse and critically acclaimed ensembles on the concert stage today. A critic wrote that their imaginative programs are "infused with elegant classicism, technical virtuosity and impassioned music-making, leading audiences to rediscover the magic of the violin."

The Gruppman Duo is a powerful fusion of two successful careers. As recipients of special international scholarships, Igor from Ukraine and Vesna from Yugoslavia met in Moscow's Central Music School for outstanding young musicians. As graduates of the prestigious Moscow Conservatory, Mr. and Mrs. Gruppman carry on the famous tradition of the Russian School of Violin Playing. Among their teachers were David Oistrakh, Jascha Heifetz, Leonid Kogan and Mstislav Rostropovich. The Gruppmans have won collectively seven national and international competitions. Igor Gruppman is a frequent guest concertmaster of both the London Symphony and the Royal Philharmonic orchestras.

The Gruppman's record extensively both separately and jointly. They were hailed as "violin archangels" for their recording of Malcom Arnold's *Concerto for Two Violins and String Orchestra* on the Koch International label, making the album an international best-seller and propelling producer Michael Fine to win the 1993 Grammy Award for Classical Producer of the Year. This year marks Vesna's recording debut as a violinist in the Sony Classics historic release of the original version of Brahms' *F minor Quintet* with the members of the Academy of St. Martin in the Fields led by Igor Gruppman. *Gramophone* critic M. Jameson notes, "Igor Gruppman's patient, authoritative manner and aristocratic playing style, juxtaposed with Vesna's electrifyingly intense, ripe-toned viola playing, has infused itself into the hearts and minds of the British contingent who respond by playing as if their very lives depended on it."

The Duo's 1996-1997 concert schedule takes them to Russia, Israel, New Zealand, France, Canada, England and many cities in the United States. They will perform with the Academy of St. Martin in the Fields, the Edmonton Symphony and the Florida Philharmonic, as well as present recitals in St. Petersburg, Vienna, Prague, New York, London and Lyon.

THE DRINKALL-BAKER DUO

Roger Drinkall, *Cello* **Dian Baker, *Piano***

The Drinkall-Baker Duo has emerged as one of America's leading cello and piano duos. Since forming in 1985, the duo has performed in 37 U.S. states and 27 countries in over 800 concerts. For the past ten years the duo has presented concerts as Artistic Ambassadors for the U.S. State Department, and has been the recipient of major grants from the National Endowment for the Arts, USIA, the Rockefeller Foundation, the Pew Charitable Trust, and Arts International. The Duo has recorded extensively over the facilities of European and Asian networks, including Pakistani, Colombian, and Bolivian Television, and NHK of Japan, and have recorded ten compact disks for Pyramid, Klavier, Claves, Wilson Audiophile, and Tantara. Roger Drinkall is professor of cello and Dian Baker is director of the keyboard and accompanying area at Brigham Young University. The Duo appears under the auspices of Stanton Consulting and Management in New York. Last May was the Duo's eighth tour of South America, which included concerts and recitals in Brazil, Bolivia, Ecuador, and Venezuela. A highlight of the tour was the South American premiere of the Cundick Double Concerto in three cities.

LAURA GARFF LEWIS

Contralto

Mezzo-soprano Laura Garff Lewis, a native of Utah who has recently moved back to Salt Lake City, holds Bachelor of Music and Master of Fine Arts degrees from the University of Utah.

She performed for several years with the Utah Opera in their "Opera-in-the-Schools" program, as well as a variety of operatic roles. Her principal roles include Suzuki in *Madame Butterfly*, Lola in *Cavalleria Rusticana*, Mrs. Page in *The Merry Wives of Windsor*, the Mother in *Amahl and the Night Visitors*, Siebel in *Faust*, Nicklaus in *The Tales of Hoffmann*, and Hansel in *Hansel and Gretel*.

She has also been a soloist with the Oratorio Society of Utah, Pro Musica, Mormon Youth Symphony and Chorus, the Mormon Tabernacle Choir, and the Suisse Romande Radio Choir.

Ms. Lewis's performances with the Utah Symphony include the Mahler *Resurrection Symphony*, the Mozart *Requiem*, *A Concerto for Apollo*, Act II of Wagner's *Tristan and Isolde*, Prokofiev's *Alexander Nevsky*, *An Evening with Rogers and Hammerstein*, and *The Messiah Sing-In*.

Ms. Lewis received a special honor performing for Her Majesty, Queen Sirikit of Thailand at the Rattanakosin Bicentennial Celebration of Bangkok.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, September 20, 1997 - 7:30 P.M.
Madsen Recital Hall

AN EVENING OF BAROQUE CHAMBER MUSIC

The Wasatch Baroque Players

Frances Bach, ***viola da gamba***
Herald Clark, ***recorder and theorbo***
Nathan Jasinski, ***baroque cello***
Joni Jensen, ***soprano***
Douglas Bush, ***harpsichord***

Program

Trio Sonata in B-flat Major	Georg Philipp Telemann
Dolce	(1681-1767)
Vivace	
Siciliana	
Vivace	
Recorder Sonata No. 2 in A Minor	George Frederick Handel
Larghetto	(1685-1759)
Allegro	
Adagio	
Allegro	
A "Suite" of Songs	Henry Purcell
What Can We Poor Females Do?	(1659-1695)
Hark! The Echoing Air	
When I am Laid	
Premier Suite for Viole	Louis de Caix d'Hervelois
Prélude	(ca. 1670-80-ca, 1760)
Musette	
Menuet I and II	
La Monguichet	

Suite No. 2 in D Minor, BWV 1008 Prelude	Johann Sebastian Bach (1685-1750)
Sonata in E Minor Cantabile Allegro Recitativo and Arioso Vivace	Georg Philipp Telemann (1681-1767)
Chaconne en Trio (1709)	Jacques Morel (fl. ca. 1700-1740)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, September 23, 1997 - 7:30 P.M.
Madsen Recital Hall

GUEST ARTIST
Susan Glaser
flute

Assisted by
Diane Bastian, ***piano***

Program

Sonata in G, Wq. 133, "Hamburg" Allegretto Rondo: Presto	Carl Philipp Emanuel Bach (1714-1788)
Aria	Tristan Keuris (1947-1997)
Sonate Andante Moderato Allegro vivo	Jean-Michel Damase (b. 1928)

Intermission

A Poem and a Story	Amanda Harberg (b. 1973)
Selected Preludes	David Loeb
Fantaisie pastorale hongroise, op. 26	Franz Doppler (1821-1883)

BRIGHAM YOUNG UNIVERSITY
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SCHOOL OF MUSIC

Friday, September 26, 1997 - 7:30 P.M.
Madsen Recital Hall

GRADUATE RECITAL
Mihaela Ganea
violin

Student of
Igor Gruppman

Assisted by
Robin J. Hancock, ***piano***

In partial fulfillment of the requirements for the degree
Master of Music

Program

Sonatina in D, D. 384 Allegro molto Andante Allegro vivace	Franz Schubert (1797-1828)
Partita No. 2 in D Minor Ciaccona	Johann Sebastian Bach (1685-1750)

Pause

Caprice, op. 1, no. 16 Presto	Niccolò Paganini (1782-1840)
Sonata, op. 9 Allegro moderato. Patetico Andantino tranquillo e dolce Allegro molto, quasi presto	Karol Szymanowski (1882-1937)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, September 30, 1997 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES
Elizabeth Ruppe
flute

Assisted by
Dian Baker-Drinkall, *piano*

Program

Poem — Charles T. Griffes
(1884-1920)

Sonata, op. 167, "Undine" — Carl Reinecke
(1824-1910)
- Allegro
- Intermezzo: Allegretto vivace
- Andante tranquillo
- Finale: Allegro molto

Intermission

Sonata in E Minor, BWV 1034 — Johann Sebastian Bach
(1685-1750)
- Adagio ma non tanto
- Allegro
- Andante
- Allegro

Sonata, op. 14 — Robert Muczynski
(b. 1929)
- Allegro deciso
- Vivace
- Andante
- Allegro con moto

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, October 2, 1997 - 7:30 P.M.
de Jong Concert Hall

EVENING OF CONCERTOS

Program

Oboe Concerto	Ralph Vaughan Williams
Rondo Pastorale	(1872-1958)

Michelle Hansen, *oboe*

Ballade for Flute, Strings and Piano	Frank Martin
	(1890-1974)

Megan Bartholomew, *flute*

Piccolo Concerto	Raymond Niverd
Allegro	
Moderato	

Marin Wall, *piccolo*

Piano Concerto in C Minor, K. 491	Wolfgang Amadeus Mozart
Allegro	(1756-1791)

Daniel Olsen, *piano*

CHAMBER ORCHESTRA
Christian Smith, Richard Wright, and Bryce Rytting, *conductors*

Intermission

Tuba Concerto	Edward Gregson
Allegro deciso	(b. 1945)

Dan Bryce, *tuba*

Violin Concerto No. 3 in B Minor, op. 61	Camille Saint-Saëns
Allegro non troppo	(1835-1921)

Ellen Jacob, *violin*

Violin Concerto in D Major, op. 61 — Ludwig van Beethoven
Rondo — (1770-1827)

Martha Thompson, *violin*

Concerto in F for Piano and Orchestra — George Gershwin
Allegro agitato — (1898-1937)

David Brooks, *piano*

PHILHARMONIC ORCHESTRA
Bryce Rytting, *conductor*

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, October 10, 1997 - 7:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Kristina Meyers
flute

Student of
Elizabeth Ruppe

Assisted by
Diane Bastian, *piano*
Tessie Lund, *viola*
Nathan Jasinski, *cello*
Allison Baker, *harpsichord*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Fantaisie	Georges Hüe (1858-1948)
Triosonata in G Minor Vivace Cantabile Vivace	Georg Philipp Telemann (1681-1767)
Sonatine	Henri Dutilleux (b. 1916)
Sonatina for Flute and Piano Allegretto grazioso Andantino sognando Allegro giocoso	Eldin Burton (1913-1981)

BYU PERFORMING ARTS SERIES PRESENTS

Anonymous 4

CO-SPONSORED BY PROVO ARTS COUNCIL

SATURDAY, 7:30
OCTOBER 11, 1997
DE JONG CONCERT HALL
HARRIS FINE ARTS CENTER

Anonymous 4

Miracles of Sant'Iago

Music from the Codex Calixtinus

Invitatory: Venite omnes cristicole
Processional: Salve festa dies iacobi
Benedicamus trope: Vox nostra resonet

Reading: The sons of thunder

Invitatory: Regem regum dominum
Benedicamus trope: Nostra phalanx plaudat leta
Antiphon: Ad sepulcrum beati iacobi
Bendicamus trope: Ad superni regis decus
Benedicamus domino

Reading: The field of stars

Conductus: In hac die laudes
Kyrie trope: Cunctipotens genitor
Prosa: Alleluia. Gratulemur et letemur

Reading: The miracle of the scallop shells

Offertory: Ascendens Ihesus in montem
Agnus dei trope: Qui pius ac mitis es
Benedicamus trope: Gratulantes celebremus festum

Reading: The miracle of the faithful companion

Conductus: Iacobe sancte tuum
Responsory: O adiutor omnium seculorum
Prosa: Portum in ultimo

Reading: The miracle of the hanging boy

Benedicamus trope: Congaudeant catholici
Prosa: Clemens servulorum

The artists request that you hold your applause until the end of the program.

Anonymous 4 is represented exclusively by Herbert Barrett Management
and records exclusively for harmonia mundi usa.

During the Middle Ages, three holy places—Jerusalem, Rome, and Compostela, a remote Galician village in northwestern Spain—were visited by countless pilgrims from all over Europe, often in fulfillment of a lifelong dream. Compostela was the legendary burial place of St. James the Greater, Jacobus Major, the first apostle, and the first to die a martyr. For medieval Spain, under Moslem siege, St. James became a heavenly champion and symbol of the Christian Reconquista. His power as a miracle worker was renowned, and visitors to his tomb sought both physical and spiritual healing, as they do to this day.

Since the late twelfth century the Cathedral of Santiago in Compostela has possessed a manuscript entitled *Jacobus* (and also called *Liber Sancti Jacobi* or *Codex Calixtinus*). Its five books contain sermons on St. James, chants and lessons for his feasts, accounts of his miracles and legends, an epic tale of Charlemagne in Spain, an informative travel guide to the pilgrimage routes through France and Spain, and a contemporary "supplement" of polyphonic music. How it found its way to Compostela is not known for certain, but it is undoubtedly a French product, probably compiled or written in Cluny around 1150. Although its author was obviously erudite, *Jacobus* contains many ridiculous errors in grammar, rhetoric, and dogma, which scholars have tried for centuries to rationalize. It has recently been shown that the non-musical portions containing these errors were actually texts to be corrected by French schoolboys as Latin exercises, and that the music (which is not defective) was meant to be sung by the boys on feasts of St. James.*

About ninety percent of the music in *Jacobus* is plainchant for the Vigil and Feast of St. James (25 July) and for the Translation of his body from Palestine to Galicia (30 December). Most of it is specifically liturgical: hymns, antiphons, responsories, and versicles for the Divine Office and Mass propers and ordinaries. Many, if not most, of these were contrafacts (i.e., adapted from existing chants), such as the invitatory antiphons **Venite omnes** and **Regem regum**, the processional hymn **Salve festa dies**, and the antiphon **Ad sepulcrum beati Iacobi**. Other chants, like **Agnus dei: Qui pius ac mitis**, were expanded, or "troped" with additional text and music, and it was perhaps as an educational gesture that Greek, Hebrew, and Galician words were added to the ancient double-versicle "prosa" **Alleluia: Gratulemur et letemur**.

Although they represent a mere ten percent of the music in *Jacobus*, the polyphonic works (nineteen for two voices, one for three voices) have received more attention from scholars than the plainchant has because they are among the earliest such pieces to have been written down. Some, like the conductus **In hac die** and **Jacobe sancte tuum**, are not strictly liturgical, but are perhaps meant to accompany a reader's walk to the lectern. Several others are settings or tropes of the **Benedicamus domino**, a closing formula of the Office and Solemn Mass, such as **Vox nostra resonet**, **Nostra pha-**

lanx, **Ad superni regis**, **Gratulantes celebremus**, and **Congaudeant catholici**. This last piece was originally notated in two voices, with a third voice added in a different hand—making it one of the earliest surviving three-voice pieces. Because this third voice creates many dissonances, some scholars say that only two voice parts should be sung at a time. We think, however, that it makes a very satisfying three-voice piece, just daring enough for an "avant-garde" work of its time.

There are two distinct textures for the polyphonic works: a "discant" style, in which the two voice parts generally move together (as in the conductus and the Benedicamus tropes), and an "organal" style in which the upper voice part sings a rhapsodic melody against the long-held notes of a lower tenor voice based on a liturgical chant (as in **O adiutor** and the troped **Kyrie: Cunctipotens**). The plainchants most commonly set in this way are the soloists' portions of the **Gradual** and **Alleluia** of the Mass, and the Matins Responsory of the Divine Office. In hindsight, it is possible to see this style, with its relatively simple textures and limited liturgical repertoire, as a primitive precursor of more sophisticated developments to come. But the polyphonic compositions that survive in *Jacobus* are representatives of a highly developed musical language. Just about a generation after the appearance of *Jacobus*, the basic elements of this language—its vocal textures and its repertoire—came together again in the first Notre-Dame school of sacred polyphony, led by Leoninus.

The notation in *Jacobus* is ambiguous as to rhythm and meter, as well as to alignment of pitches between the voice parts in the polyphony. Scholars have proposed a variety of rhythmic solutions for the polyphony and the non-liturgical songs, ranging from an unmeasured chant-like style to strictly regular "modal" rhythm. Instead of adhering to any previously existing theory, we have come to our rhythmic interpretations by considering not only melodic, harmonic, and notational patterns, but also the nature and poetic structure of the texts themselves. In imitation of contemporary instrumental practice, we have occasionally added vocal drones as well. As our guiding principle we have tried to be true to the infectiously joyful and exuberant melody that pervades this remarkable collection, made for and performed by the young treble voices of a medieval French grammar school.

The readings in this program were adapted from *The Golden Legend of Jacobus de Voragine* (thirteenth century), a collection of stories of the lives and miracles of the saints.

—Susan Hellauer

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* Christopher Hohler, "A Note on Jacobus," *Journal of the Warburg and Courtauld Institutes*, xxxv (1972), pp. 31-80.

Invitatory: Venite omnes cristicole

Venite omnes cristicole	Come all Christian people
ad adorandum christum regem eternum;	to adore Christ the eternal king;
qui apostolum suum	who distinguished his apostle
mirabiliter decoravit iacobum.	James most wonderfully.

Processional: Salve festa dies iacobi

Refrain: Salve festa dies iacobi veneranda tropheo	Refrain: Hail festal day venerating James' victory
qua celos subiit proximus ille deo.	by which he gained heaven and a place near God.
Ad domini primam vocem Iacobus zebedei	At the lord's first call James of the Zebedee
patrem rete ratem post posuit fidei.	left his father's boat and nets for the sake of his faith.
Omnia dimittens divino servit amori	Forsaking all, he served with holy love,
pro quo non metuit probra flagella mori,	for which he did not fear to endure the whips of fools.
Gentiles docet hic iudeo increpat idem	He rebuked alike both gentiles and Jews
fructificans que deo seminat orbe fidem.	sowing the seed of God's faith in the world.
Hic genus humanum christo submittere soli	He desired only to bring the human race to Christ,
nititur in dignans ydola vana coli.	and angrily renounced the worship of vain idols.
Impugnans hereses nullius eget racionis.	He fought against heresy with reason,
Castigat reprobos subveniendo bonis.	and set sinners right by helping them with good works.
Dum se fructificat gladio sub herode feritur	While working for his faith he died by Herod's sword;
post vitam vita perpetua fruitur.	After his life, eternal life was his.
Primus apostolus hic fragili vita spoliatur	The first apostle was robbed of this fragile life,
et sibi pro meritis prima corona datur.	and for himself thus earned the first martyr's crown

Benedicamus trope: Vox nostra resonet

Vox nostra resonet iacobi intonet	Let our voice resound; to James
laudes creatori.	let praises be sung by all creation.
Clerus cum organo et plebs cum timpano	Let the clergy with the organ and people
cantet redemptio.	with the drum sing of redemption.
Carmine debito psallat paraclito	Let a fitting song be sung to the
id est solatori.	spirit that comforts us.
Hoc omnes termino, laudes in cantico	All to this end, let us give songful praise
dicamus domino.	to the lord.

Reading: The Sons of Thunder

James, and his brother John, were fishermen living on the banks of Lake Galilee, who forsook their nets to become apostles of Jesus. Because of their strength of spirit, their eagerness to learn, and the loudness of their preaching, Jesus named them Boanerges, the Sons of Thunder. James was later the first of the apostles to be martyred.

After his death, his disciples placed the body of St. James in a boat at night. Though the boat had neither sail nor rudder, they set out with him, trusting to God to guide them to the place of burial. And after seven days, the boat came to rest on the shores of Galicia, in Spain. There the disciples built a shrine in which they laid the body of the Apostle.

After this, all traces of the shrine of St. James disappeared, only to be rediscovered 800 years later by a lone hermit on a hillside.

Invitatory: Regem regum dominum
Regem regum dominum venite adoremus:
his sacris vigiliis beati iacobi.

Come let us adore the lord, king of kings,
at this sacred vigil of blessed James.

Benedicamus trope: Nostra phalanx plaudat leta
Nostra phalanx plaudat leta hac in die, qua atleta
christi gaudet sine meta iacobus in gloria
Refrain: angelorum in curia.

Let our throng applaud with joy this day, when the athlete
of Christ rejoices without measure, glorious James
Refrain: in the court of the angels.

Quem herodes decollavit et id circo coronavit
illum christus et ditavit in celesti patria.

He whom Herod beheaded, he was crowned
by Christ, and was rewarded in the kingdom of heaven.

Cuius corpus tumulatur, et a multis visitatur,
et per illud eis datur salus in gallecia.

He whose body was entombed, is visited by multitudes
and by his body healing is given in Galicia.

Ergo festum celebrantes, eius melos decantantes,
persolvamus venerantes dulces laudes domino.

And so, celebrating this feast, discanting his songs,
we offer with veneration sweet praises to the lord.

Antiphon: Ad sepulcrum beati iacobi
Ad sepulcrum beati iacobi egri veniunt et sanantur,
ceci illuminantur, claudi eriguntur,
demoniaci liberantur, mestis consolacio datur,
et quod maius est, fidelium preces exaudiuntur:
ibi barbare genres omnium mundi climatum
catervatim occurrunt, munera laudis domino deferentes,
alleluia.

To the tomb of blessed James the sick come and are healed,
the blind are given light, the crippled raised up,
the demon- possessed are set free, the sorrowful are consoled,
and, what is best of all, the prayers of the faithful are heard:
there, foreign folk from every part of the world
hasten in great numbers, bearing gifts of praise to the lord,
alleluia.

Benedicamus trope: Ad superni regis decus
Ad superni regis decus qui continet omnia.
Celebramus leti tua, iacobe, sollempnia.
Secus litus galilee contempsisti propria.
Sequens christum predicasti ipsius imperia.
Tu petisti iuxta christum tunc sedere nescius.
Sed nunc sedes in cohorte duodena alcius.
Prothomartir duodenus fuisti in patria.
Primam sedem duodenam possides in gloria.
Fac nos ergo interesse polo absque termino.
Ut mens nostra regi regum benedicat domino.

To the jewel of the supernal king who contains all things,
we happily celebrate your feast, James.
From the Galilean shore you scorned wordly things.
Following Christ, you foretold his kingdom.
Without understanding him, you sought to be near Christ;
but now you sit in the cohort of twelve on high.
You were the first martyr of the apostles in your land.
You hold in glory the first seat of the twelve.
Lift us, therefore, to the eternal heavens,
that our mind may bless the king of kings, the lord.

Benedicamus domino
Benedicamus domino. Deo dicamus gratias.

Let us bless the lord. Let us say thanks be to God.

Reading: The Field of Stars

In the days of King Alfonso II, there lived a hermit who dwelt in the hills of Galicia. One night the hermit was astonished to see a great star burning low over a thickly wooded hill. He told a group of shepherds who were keeping their watch nearby, and they too saw the great star. As they drew nearer, they heard distant music, as though choirs of angels were singing. They hurried to tell the Bishop what they had seen. At once the Bishop and his men set out to search the wooded hill.

After clearing away the undergrowth, they came across an ancient shrine. Beneath the arch of the shrine was an altar, and at its foot lay a sarcophagus. Upon entering the shrine, the Bishop discovered a parchment, which told him that inside lay the body of the Apostle St. James.

When King Alfonso II heard of this, he pronounced James to be the patron saint of all Spain. He built a church over the spot where the tomb was found, and beside it a monastery. The walled city in which they stood he named Compostela, the field of stars.

Conductus: In hac die laudes

In hac die laudes cum gaudio	On this day let us joyfully praise
demus summi factoris filio.	the son of the most high creator.
Refrain: Iacobe apostole sanctissime,	Refrain: Most holy apostle James,
nos a malis erue piissime.	graciously rescue us from evil.
Hecest dies ceteris dignior;	This is a day worthier than other days;
orbe fulgens, multis celebrior.	the earth shines, multitudes celebrate it.
Qua iacobus scandit ad angelos;	Thus James ascended to the angels;
splendens celo pangit chritsi melos.	resplendent in heaven he sings his song to Christ.
Zebedei natus karissimus	The Zebedees' son most dear
signa fecit mundo clarissimus.	and most famous made miracles on earth.
Cecis, claudis levamen tribuit;	He has cured the blind and the lame;
auxilium omnibus prebuit.	he has granted his help to all.
De ultimo ergo iudicio,	At the last judgment, therefore,
perducat nos in celi solio.	may he lead us into heaven's kingdom.

Kyrie trope: Cunctipotens genitor

Cunctipotens genitor, deus,	All-powerful parent, God
omni creator, eleyson.	creator of all, have mercy.
Christe dei splendor,	Christ, splendor of God,
virtus patrisque sophia, eleyson.	virtue and wisdom of the father, have mercy.
Amborum sacrum spiramen,	Sacred spirit, breath of both,
nexus amorque, eleyson.	with love conjoined, have mercy.

Prosa: Alleluia gratulemur et letemur

The text of this prosa is in Latin, with several Hebrew and a few Greek words spelled out phonetically with Latin letters.

Alleluia.	Alleluia.
Gratulemur et letemur summa cum leticia.	We give thanks with most joyful praise.
Letabunda et zemeha gaudeat yspania.	Happily and merrily Spain rejoices.
In gloriosi iacobi almi prefulgenti nizaha,	Dear and glorious James shines in victory,
qui hole celos haiom in celesti nichtar gloria.	who today rose up, crowned with celestial glory.

Hic Iacobus zebedei ahiu mevora iohannis
supra jamah galilee a salvatore nicra.
Quo iubente cunctis spretis fidem alme trinitatis
velut mesaper emuna predicat in bihuza.

Iacobus ysquirros gracia, dat legis testimonia,
christum pandit per secula
eundo per cosmi climata.

Messie incarnacio et sub Pilato passio
est apostoli devar que zossa.
Et christi resurrectio, mirabilis ascensio
est eius predicacio rama.

Dei omer magnalia prophetarum preconia,
ad ducit in testimonia,
et david vaticinia sunt illi concordancia;
aperte magiz hic omnia.

Tunc guezoloz miracula faciebat preclara. prodigia,
sezim rahim rozef christi athleta,
divina zarha que gracia.
Hic nazan se martirio sub herodis imperio maligno,
pro summi regis nato athanato;
sed iam letatur in gloria.

Cuius gleba est translata a patria ierosolimitana
in gallecia obtima, nunc in qua divina agit miracula.
Sarcophagum cuius sacrum egri petunt salutemque
capiunt.
Cuncte gentes, lingue, tribus illuc vunt
clamantes: sus eja, ultreia.

Et diversa sacrificant munera
confitentes sua digne vicia.

Boanerges qui numcuparis, tonitrui natus vocaris;
supplantator nominaris, a nobis supplanta vicia.
Qui vidisti in thabor monte
transformatum natum in patre,
fac nos Ihesum perspicere in poli leholam gloria.

O Iacobe christicola, sis protector amaha
ut cum christo tecum una letemur in secula. Amen.

James of the Zebedee and his blessed brother John
were called by the savior on the sea of Galilee.
They diligently spread to everyone their faith in the holy trinit
preaching the true word in Judea.

James, strong in grace, gave witness to the law,
he spreads Christ through the ages
and to every part of the world.

The incarnation of the Messiah and his death under Pilate
was the apostle's holy word.
And Christ's resurrection and miraculous ascension
was his greatest sermon.

He spoke forth of the greatness of God and the prophets,
giving his own testimony,
and the prophecies of David were his music;
he declared all these things quite openly.

Then he performed great miracles, magnificent and wondrou
the athlete of Christ cast out evil demons
resplendent with divine grace.
He was martyred under Herod's evil rule,
for the highest king's son he became immortal;
now he rejoices in glory.

His burial sod has been removed from his homeland Jerusale
into Galicia, where now he performs divine miracles.
The sick pray to his sarcophagus that they may regain thei
health.
All peoples, tongues and tribes go there
crying out: Come along! Let's go!

And they bring different gift-offerings
confessing their own crimes.

You were called Boanerges: son of thunder;
as your name was changed, so change the evil in us.
You who on Mount Tabor
saw the son of God transfigured,
make us see Jesus in eternal glory.

O James, Christ-follower, protect your people
so that with Christ and you we may rejoice forever. Amen.

Reading: The Miracle of the Scallop Shells
One day, a horseman was riding along the shores of Galicia, when his horse suddenly took fright, and plunged wildly into the sea. A nearby fisherman spotted them as they struggled in the swirling waters, but

he could not reach them before they sank beneath the waves. The horrified fisherman called for help from the Apostle of Spain, St. James. Then all at once, horse and rider reappeared, covered from head to foot in scallop shells, and were carried safely back to shore.

Ever since that day, all pilgrims to Compostela have worn the scallop shell as a sign of their faith in St. James.

Offertory: Ascendens ihesus in montem

Ascendens ihesus in montem,
vocavit ad se iacobum zebedei
et iohannem fratrem iacobi;
et imposuit eis nomina boanerges,
quod est filii tonitrui. Alleluia.
Et enim sagitte tue, domine, transeunt;
vox tonitrui in rota.
quod est . . .

Going up into the mountain, Jesus
called to him James of the Zebedee,
and John the brother of James;
and gave them the name Boanerges,
that is, the sons of thunder. Alleluia.
For truly your arrows, lord, they fly;
the voice of your thunder is all around.
that is . . .

Agnus dei: Qui pius ac mitis es

Agnus dei, qui tollis peccata mundi,
qui pius ac mitis es, clemens atque suavis,
miserere nobis.
Agnus dei, qui tollis peccata mundi,
angelicus panis, sanctorum vita perennis,
miserere nobis.
Agnus dei, qui tollis peccata mundi,
culpas indulge, virtutum munera prebe,
dona nobis pacem.

Lamb of God, you who take away the sins of the world,
who are kind and gentle, merciful and sweet,
have mercy on us.
Lamb of God, you who take away the sins of the world,
bread of angels, eternal life of the saints,
have mercy on us.
Lamb of God, you who take away the sins of the world,
forgive our faults, grant us gifts of goodness,
grant us peace.

Benedicamus trope: Gratulantes celebremus festum

Gratulantes celebremus festum
diem luce divina honestum.
Hec est dies Iacobi insignis
illustrata signis eius dignis.
Quem precamur ducat ut ad caelos
decantantes eius christo melos.
Suscipiens graciam de celis
benedicat ergo plebs fidelis domino.

Rejoicing let us celebrate the feast
this noble day of divine light.
This is St. James' glorious day
made famous by his worthy miracles.
We pray him to lead the way to heaven,
singing his song to Christ.
Accepting heaven's grace,
thus let faithful people bless the lord.

Reading: The Miracle of the Faithful Companion

Thirty men of Lorraine set out in pilgrimage to the tomb of St. James, and all but one swore to aid one another, come what may. Along the way, one of the travellers fell sick, and his companions waited fifteen days for him to recover. But finally, they all left the sick man, except for the one pilgrim who had not sworn.

That evening the sick man died at the foot of the mountain of St. Michael. Then his companion was frightened at the presence of the dead man, the loneliness of the place, and the darkness of the night. But St. James appeared to him arrayed as a knight, and consoled him, saying, "Entrust the dead man to me, mount my horse behind me, and together we will make the rest of the journey."

And before dawn they reached Compostela. As they entered the gates of the city, they came upon the unfaithful companions on their way to the cathedral for Mass. Seeing the dead man, the pilgrims were ashamed and tried to hide, but St. James stopped them, saying, "Since you have not kept your oath to stand by one another, you will gain nothing by your pilgrimage." And he brought the one faithful companion to the doors of the cathedral, and there left him with his blessing.

Conductus: Iacobe sancte tuum

iacobe sancte tuum repetito tempore festum.	Saint James, your feast day is here again.
Refrain: Fac preclues celo colentes.	Refrain: Exalt the citizens of heaven.
Invitat claros populum celebrate triumphos.	It bids the people celebrate with high solemnity.
Psallimus ecce deo grates meritas referendo	O God, behold our psalms of well-deserved thanks to you
qui tibi splendifluum concessit scandere celum	who permitted him to rise to the brilliance of heaven
fortia mortalis contempnens vulnera carnis	disdaining hazards of death and hurt
ut tibi perpetulus vite succederet usus.	to gain eternal life with you.
Sis memor unde tui recolunt qui gaudia festi.	Remember those who rejoice in your feast.
Ut factor famulos, et serves pastor alumnos.	Be a father to us, as a shepherd protects his flock.

Responsory: O adiutor omnium seculorum

O adiutor omnium seculorum,	O helper through the ages,
O decus apostolorum,	O jewel of apostles,
O lux clara galecianorum,	O bright light of Galicia,
O advocate peregrinorum,	O friend of pilgrims,
iacobe, supplantator viciorum:	James, you victor over vices:
solve nostrorum catenas delictorum,	break the chains of our transgressions,
et duc nos ad salutis portum.	and lead us to salvation's gate.

V. Qui subvenis periclitantibus ad te clamantibus	You who come to the aid of those in danger crying out
tam in mari quam in terra,	to you on the sea and on land,
succurre nobis nunc et in periculo mortis.	help us now and in death's peril,
et duc . . .	and lead us . . .

Gloria deo patri almo excellentissimo,	Glory to God the father most excellently kind, and to
et filio eius pio, altissimo, amborumque spiritui sancto.	his son most highly holy, and with them the holy spirit.
et duc . . .	and lead us . . .

Prosa: Portum in ultimo

Portum in ultimo da nobis iudicio.	Give us refuge at the last judgment.
Ita ut cum deo carenti principio,	Thus, with the God without beginning,
et cum eius nato, qui est sine termino.	and his son who is without end,
et cum paraclito ab utroque edito,	and with the holy spirit proceeding from them,
expulsi a tetro, tartareo puteo,	pulled from the foul infernal pit,
angelorum choro coniuncti sanctissimo,	joined with the most holy chorus of angels,
purgati vicio, potiti gaudio cum vite premio,	purged of vice, able to rejoice with the prize of life,
te duce patrono, intremus cum pio paradisi voto.	lead us, patron saint, that we may prayerfully enter paradise.

Reading: The Miracle of the Hanging Boy

A man and his son journeyed on their way to the tomb of St. James. Becoming weary on the road, they stopped at an inn for the night. But the innkeeper was a dishonest man, and hid a silver goblet in the young son's sack. In the morning, the innkeeper accused the boy of stealing, and when the goblet was found he was taken before the judge. The pilgrims were ordered to give up all their goods to the innkeeper, and the son was hanged for his offence. His grieving father continued alone and destitute on his journey.

Many days later, as the father returned from his pilgrimage, he went to the place where his son was hanging, and broke out in loud lamentation. But his son comforted him, saying, "Do not weep, Father, for no ill has come to me. St. James has borne me up and sustained me with heavenly food!"

The jubilant father hurried to the inn, where he found the innkeeper and the judge sitting down to a sumptuous dinner. He demanded his son's release and pardon. But the innkeeper laughed at him, saying, "We'll sooner see this roasted fowl stand up and crow than believe that your son is alive!" Whereupon the roasted cock stood up on the platter and crowed three times.

After such a sign, what could the judge do but cut down the boy from the scaffold, and hang the innkeeper in his place?

Benedicamus trope: Congaudeant catholici

Congaudeant catholici, letentur cives celici Refrain: die ista.	Let the whole church rejoice, let the heavenly host be glad Refrain: this day
Clerus pulcris carminibus studeat atque cantibus.	Let the clergy diligently sing their lovely tunes and songs.
Hec est dies laudabilis, divina luce nobilis.	This is a praiseworthy day, made glorious by divine light.
Vincens herodis gladium, accepit vite bravium.	Conquering the sword of Herod, he received the crown of life.
Qua iacobus palatia, ascendit ad celestia.	To the heavenly mansions James ascended.
Ergo carenti termino benedicamus domino.	Therefore without ceasing let us bless the lord.
Magno patri familias solvamus laudis gratias.	To the great father of us all let us send forth our thanks with praise.

Prosa: Clemens servulorum

Clemens servulorum gemitus tuorum, iacobe, iuva.	Have mercy on the cries of your servants, help us, St. James!
Flos apostolorum, decus electorum, iacobe, iuva.	Flower of apostles, glory of the elect, help us, St. James!
Gallecianorum dux et yspanorum, iacobe, iuva.	Leader of the Galicians and Spaniards, help us, St. James!
Te clamant cunctorum voces seculorum, iacobe, iuva.	Voices of every age cry out to you, help us, St. James!
Tu desolatorum levamen reorum, iacobe, iuva.	In despair you are our comfort, help us, St. James!
Trifera morborum, gera infirmorum, iacobe, iuva.	Healer of the sick, bearer of the weak, help us, St. James!
Qui seras captorum, solvis miserorum, iacobe, iuva.	You who break the bonds of the wretched prisoner, help us, St. James!

Tu solve nostrorum vincla delictorum, iacobe, iuva.	Loosen the chains of our transgressions, help us, St. James!
Sis peregrinorum salvator tuorum, iacobe, iuva.	Be the savior of your pilgrims, help us, St. James!
Da regna polorum nobis spes lapsorum, iacobe, iuva.	Give us fallen ones hope of heaven, help us, St. James!
Ergo laus nostrorum deo sit cunctorum, iacobe, iuva.	Thus may our every prayer be to God, help us, St. James!
Amen.	Amen.

Translations by Susan Hellauer

Program notes and translations © 1995 Anonymous 4
All arrangements of the medieval works on this program are by Anonymous 4.

Anonymous 4

Originally formed in 1986 to experiment with the sound of medieval chant and polyphony as sung by higher voices, Anonymous 4 has become renowned for its astonishing vocal blend and technical virtuosity. The four women of Anonymous 4 combine musical, literary, and historical scholarship with 20th-century performing intuition as they create innovative programs interweaving music with poetry and narrative.

In addition to presenting its own series at St. Michael's Church in New York City, Anonymous 4 has performed to critical acclaim on music series throughout North America, in such cities as Boston, Chicago, Cleveland, Los Angeles, Pittsburgh, Seattle, Vancouver and Washington, DC. Anonymous 4's programs have been broadcast nationally on National Public Radio's "Performance Today," and other concerts have been recorded and broadcast by NPR stations around the country. The group has been featured on Garrison Keillor's "A Prairie Home Companion," NPR's "Weekend Edition," "St. Paul Sunday," WETA-FM's "Millenium of Music," and has appeared frequently on WNYC-FM's live radio program, "Around New York."

In Europe, Anonymous 4 has appeared in concerts sponsored by the West German Radio (Cologne), Tage Alter Musik Festival (Regensburg), Rheinisches Musikfest (Essen), Oude Muziek Festival (Utrecht), Festival de Musica Antiga (Barcelona), Festival du Thoronet, Festival de Saint-Florent-le-Vieil, Festival de Saint-Riquier, the Fondation Royaumont (Paris), Medieval Music Festival (Cambridge and Bristol), and St. John Smith Square (London), the Flanders Festival (Bruges), and the Turku Music Festival (Turku, Finland). In September 1996 Anonymous 4 travelled to the Far East for the first time; the group performed in seven cities in Japan. In June 1997, Anonymous 4 made concert debuts in Australia and New Zealand.

Anonymous 4's award-winning recordings of medieval music for harmonia mundi usa have achieved unprecedented popularity, rising to the top of Billboard's classical chart, and reaching hundreds of thousands of listeners. To date, the ensemble's recordings include "An English Ladymass," "On Yoolis Night," "Love's Illusion," "The Lily and the Lamb," "Miracles of Sant'Iago," "A Star in the East" and "11,000 Virgins."

For booking information, contact Herbert Barrett Management (212/245-3530).
Anonymous 4 records exclusively for harmonia mundi usa

RUTH CUNNINGHAM began singing in church choirs at an early age, and later performed as a recorder player in Renaissance and Baroque ensembles. She graduated from the New England Conservatory of Music with a B. Mus. in Performance of Early Music. After moving to New York City, she began a career as a Baroque fluteand recorder player, while also starting to sing professionally. Singing is now her major occupation, although she still teaches flute and recorder. Ruth is a Reiki practitioner and is interested in using sound and music for healing.

MARSHA GENENSKY holds a B.A. in Music and folklore from Scripps College and an M.A. in Folklore and Folklife from the University of Pennsylvania. Originally a traditional folksinger, she has experimented with a variety of vocal techniques in order to perform Anglo-American folksongs, shape note songs, and harmonic singing. With Johanna Rose, she handles the language research and writes and adapts the readings for Anonymous 4's concert programs. In good weather, Marsha spends as much time as possible on skates; she also loves drawing and reading.

SUSAN HELLAUER grew up in New York City, where she earned a B.A. in music from Queens College as a trumpet player. An increasing fascination with the vocal music of the Middle Ages and Renaissance eventually led her to convert to singing, and to pursue advanced degrees in medieval musicology from Queens College and Columbia University. She handles Anonymous 4's music research, searching out modern editions or transcribing repertoire from original sources. In her spare time, Susan takes her dog to the park and her daughter to the movies.

JOHANNA MARIA ROSE grew up in an artistic atmosphere, where she was introduced to many kinds of music, theater, and visual arts. She has studied, acting, dance, writing, and drawing, as well as earning a B. Mus. in voice from Manhattan School of Music, and an M.A. in Early Music Performance from Sarah Lawrence College. For Anonymous 4s programs, she shares with Marsha Genensky the literary and language research. When she has time, she likes hiking in the woods, biking and gardening.

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, October 14, 1997 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES
Walter B. Birkedahl
double bass

Assisted by
Dian Baker-Drinkall, ***piano***

Program

Sonata in D Major	Franz Schubert--Birkedahl
Allegro molto	(1797-1828)
Andante	
Allegro vivace	
Concerto in B Minor	Giovanni Bottesini
Allegro moderato	(1821-1889)
Andante	
Allegro	
Fantasy on Themes of Erroll Garner	Bar Hedlik
Andante nebuloso--Allantement	(b. 1950)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, October 21, 1997 - 7:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Rebecca Forstner
violin

Student of
Cynthia Richards

Assisted by
Jayne Galloway, ***piano***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata No. 6 in E Major	George Frideric Handel (1685-1759)
Adagio Allegro Largo con suono Allegro	
Adagio	Zoltan Kodaly (1881-1962)
Sonatina in G Minor, op. 137, no. 3	Franz Schubert (1797-1828)
Allegro giusto Andante Menuetto an Trio: Allegro vivace Allegro moderato	
Suite Populaire Espagnole	Manuel de Falla--Paul Kochanski (1876-1946)
El Pao Moruno Nana Chancion Polo Asturiana Jota	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, October 22, 1997 - 7:30 P.M.
Madsen Recital Hall

ORPHEUS WINDS

Elizabeth Ruppe, *flute*
Geralyn Giovannetti, *oboe*
David M. Randall, *clarinet*
Laurence Lowe, *horn*
Christian Smith, *bassoon*

Program

Humoreske (Rondo)
Alexander Zemlinsky
(1871-1942)

II. Quintetto (1968)
- Allegro
- Andante
- Allegro con brio
- Finale: Adagio, ma non troppo--Allegro vivo

Jindrich Feld
(b. 1925)

Three Shanties
- Allegro con brio
- Allegretto semplice
- Allegro vivace

Malcom Arnold
(b. 1921)

Intermission

Quintet No. 1 (1955)
- Andante
- Allegro
- Lento
- Vivace

Alvin Etler
(1913-1973)

Tonight's concert salutes former members of Orpheus Winds:

Theodore Wight, *flute*
Elaine Jorgensen, *flute*
Darrel Stubbs, *oboe*
Blaine Edlefsen, *oboe*
Ralph Laycock, *clarinet*
Cindy Childs, *clarinet*
Richard Ballou, *horn*
Gaylen Hatton, *horn*
Don C. Peterson, *horn*
Jacob Bos, *bassoon*
Glenn Williams, *bassoon*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday,October 25, 1997 - 4:00 P.M.
Madsen Recital Hall

SENIOR RECITAL

Ryan T. Murphy
organ

Student of
Parley L. Belnap

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Praeludium in C Major	Dietrich Buxtehude (1637-1707)
Trio Sonata No. 6 in G Major, BWV 530 Vivace Lento	Johann Sebastian Bach (1685-1750)
O God, Thou Faithful God from *10 Chorale Preludes*, op. 68, no.2	Flor Peeters (1903-1986)
Sonata in A Major, op. 65, no.3 Con moto Maestoso Andante tranquillo	Felix Mendelssohn (1809-1847)
Prélude et fugue sur le nom d'Alain, op. 7	Maurice Duruflé (1902-1986)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, October 28, 1997 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES

OCTUBAFEST (OCTOBER 28-NOVEMBER 1)

Daniel Bachelder
trombone and euphonium

Assisted by
Robin Hancock, *piano*

with guest artist
Mark Ammons, *trombone*

UTAH TUBA QUARTET
Daniel Bachelder, *euphonium*
Elena Hansen, *euphonium*
R. Steven Call, *euphonium-tuba*
Dan Bryce, *tuba*

STRING QUARTET
Nate Olson, *violin*
Sarah Fuller, *violin*
Angela Speed, *viola*
Julia Harmon, *cello*

Program

Concerto in A Minor Allegro molto Andante molto Allegro	Antonio Vivaldi (1675-1741)
Bellamente	Johann Hasse-Cryder (1699-1783)
Seven Variations on a Theme by Mozart*	Ludwig van Beethoven (1770-1827)
Andante and Rondo	Antonio Capuzzi-Catelinet (1755-1818)
Quartet for Brass (Tuba Quartet)	Wilhelm Ramsoe-Buttery (1837-1895)

Intermission

Song and Dance for Trombone and String Quartet	Dick Lieb
Prelude, Fugue, and Big Apple* for Bass Trombone and Electronic Tape	Walter Ross
Evensong	David Uber

*Mark Ammons

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, October 29, 1997 - 7:30 P.M.
Madsen Recital Hall

MASSIMILIANO FRANI

Piano

All Frédéric Chopin Program
(1810-1849)

Ballade in G Minor, op. 23

Ballade in A-flat Major, op. 47

Nocturne in C Minor, op. 48, no. 1

Fantasy in F Minor, op. 49

Intermission

Sonata in B-flat Minor, op. 35
  Grave-Doppio movimento
  Scherzo
  Marche Funèbre
  Finale-presto

BIOGRAPHY

Massimiliano Frani was born in Venice, Italy. He graduated from the Master's program at the Venice Conservatory of Music as a student of Arturo Bendetti-Michelangeli's protege, Vincenzo Pertile. In 1994 he also received a Master's Degree in Piano Performance from Brigham Young University, studying with Paul Pollei.

Massimiliano Frani came to public attention in Italy after winning the First Prize in the *Italian Albenga National Piano Competition* in 1985, and the Third Prize at the *Premio Venezia Piano Competition*. He subsequently appeared in solo and chamber recitals, making his official debut in 1988. As a soloist and in chamber ensembles, he has performed in many prestigious festivals and concert halls such as: The Puccini International Festival, the International Piano Festival in Vars (France), La Fenice Theater in Venice, Abravanel Hall in Salt Lake City, the Franz Liszt Music Academy in Budapest, the Antonin Dvorak International Music Festival in Pribram, Czech Republic, the Cultural Center in Manila, and others.

Massimiliano Frani has served as piano instructor in the music faculty at Brigham Young University, as music director for the Tuacahn Honor Youth Symphony in St. George and as conductor for the Park City International Chamber Festival.

In 1989 he made his recording debut to critical acclaim in the International magazine *Opera*, with a CD dedicated to the Italian Belle-Époque piano and chamber music and followed by radio recordings for the national radios of France, United States and Australia.

Massimiliano Frani has presented seminars and master classes in the United States, Canada, Europe and Japan and has served as jury member in national and international piano competitions. He is the founder of the Benedetto Marcello Music Association, currently a member of the American Piano Quartet, and Associate Artistic Director for the *Gina Bachauer International Piano Foundation*.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, October 30, 1997 - 7:30 P.M.
Madsen Recital Hall

OCTUBAFEST

Steven Call
tuba and euphonium

Assisted by
Robin Hancock, ***piano***
and
The Utah Tuba Quartet
Daniel Bachelder, ***euphonium***
Elena Hansen, ***euphonium***
Daniel Bryce, ***tuba***
Steven Call, ***tuba and euphonium***

Program

Concerto for Bass Tuba and Orchestra	Ralph Vaughan-Williams
Allegro moderato	
Romanza: Andante sostenuto	
Finale - Rondo Alla Tedesca: Allegro	
Tuba Suite	Gordon Jacob
Prelude	
Hornpipe	
Sarabande	
Bourree	
Brief Interlude	
Mazurka	
Gound (Jacob's Dream)	
Galop (with cadenza)	

Intermission

Two Moods for Tuba Elegy Scherzo	Donald Swann
Six Studies in English Folk Song Adagio Andante sostenuto Larghetto Lento Andante tranquillo Allegro vivace	Ralph Vaughan Williams / Droste
Songs of the British Isles The Minstrel Boy Molly Malone Danny Boy English Country Garden	Traditional / David Werden
Le Secret	Gautier / Werden

Utah Tuba Quartet

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, October 31, 1997 - 7:30 P.M.
Madsen Recital Hall

TUBA AND EUPHONIUM SHOWCASE RECITAL

Steven Call, *tuba*
Daniel Bachelder, *euphonium*
Elena Hansen, *euphonium*
Daniel Bryce, *tuba*
Sam McGuire, *tuba*
Robin Hancock, *piano*
Bob Bailey, *piano*
Keven Johanson, *guitar and banjo*

Program

Concerto for Double Bass — Antonio Capuzz-Catelinet
Andante
Rondo

Daniel Bachelder, *euphonium*
Robin Hancock, *piano*

Two Moods for Tuba — Donald Swann
Elegy
Scherzo

Steven Call, *tuba*
Robin Hancock, *piano*

Sonate — Paul Hindemith
Variationen

Daniel Bryce, *tuba*
Robin Hancock, *piano*

Suite for Unaccompanied Tuba — Walter S. Hartley
Intrada
Valse
Air
Galop

Sam McGuire, *tuba*

Napoli Herman Bellstedt

Elena Hansen, *euphonium*
Robin Hancock, *piano*

Intermission

Jazz Selections To Be Announced

Steven Call, *tuba*
Keven Johanson, *guitar and banjo*
Bob Bailey, *piano*

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, November 1, 1997 - 7:30 P.M.
Madsen Recital Hall

GRAND OCTUBAFEST CONCERT

BYU Tuba-Euphonium Ensemble

James Chipman, *flugelhorn (soprano tuba)*
Elena Hansen, *euphonium*
Bernice Hinchcliff, *euphonium*
Nick Komen, *euphonium*
Randy Mott, *euphonium*
Jonathan Rowely, *euphonium*
Kathryn Southerland, *euphonium*
Nate Southerland, *euphonium*
Dan Bolin, *tuba*
Ontario Britton, *tuba*
Dan Bryce, *tuba*
Eliza Chiu, *tuba*
Tom Mason, *tuba*
Sam McGuire, *tuba*
Brigham Morgan, *tuba*
Chris Renberg, *tuba*
Tom Storm, *tuba*

BYU TUBA JAZZ

Elena Hansen, *euphonium*
Nick Komen, *euphonium*
Kathryn Southerland, *euphonium*
Dan Bryce, *tuba*
Jeff Case, *tuba*
Sam McGuire, *tuba*
Ryan Millecam, *guitar*
Amy Ward, *piano*
Nate Southerland, *bass*
Todd Wilkinson, *drums*

UTAH TUBA QUARTET

Daniel Bachelder, *euphonium*
Elena Hansen, *euphonium*
Steven Call, *tuba and euphonium*
Dan Bryce, *tuba*

Octubafest Massed Tuba and Euphonium Ensemble

All Octubafest Participants

Program

The Funeral March of the Marrionette	Charles Gounod / Frackenpohl
Adagio	Camille Saint-Saëns / Hanson
Bolero	Maurice Ravel / Cazes

BYU Tuba-Euphonium Ensemble

Back Home Again in Indiana
Star Dust

Steven Call, *tuba and euphonium*

Quartet for Brass	Wilhelm Ramsoe / Buttery
Scherzo	
Andante quasi allegretto	
Allegro Molto	
Le Secret	Gautier / Werden

Utah Tuba Quartet

Intermission

Spoffy	Rich Matteson
Greggory is Here	Horace Silver / Matteson
Ooodlees	Mark Taylor
Lucky Southern	Keith Jarrett / Matteson

Brief Interval

American Favorites	arr. Roger Vaughan
Down by the Old Mill Stream	
In the Evening by the Moonlight	
I've Been Working on the Railroad	
Yesterday	Lennon and McCarney / Woo
Sentimental Journey	Green, Brown, and Homer / Vaughan
Baby Face	Davis and Akst / Woo

Grand Octubafest Massed Tuba-Euphonium Ensemble (All Octubafest Participants)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, November 5, 1997 - 7:30 P.M.
Madsen Recital Hall

MEDIA MUSIC INVITATIONAL SHOWCASE

Ron Simpson, *director*

A Note from the Director

Tonight's presentation is a departure from showcases you may have seen or heard about in the past. It is an invitational showcase featuring the work of present and past students from the songwriting and media music programs, including a couple of bands who are working on demo projects.

Julia Allen (piano, vocal)	Three songs

When Julia Allen took songwriting classes at BYU several years ago, her songs attracted attention immediately, both on campus and from record labels and publishers in the Los Angeles music community. Julia is married to Travis Allen, of the LDS Motion Picture Studio.

Michael Hicks (synthesized track, guest vocalist)	Original Song

Mike is a current media music student who released his first CD in the commercial market this past summer.

Zina	Two Songs

Guitarist/keyboardist Scott Reinwand is a current songwriting and media music student. He is currently working on big orchestra projects for the scoring soundstage. Tonight he will be showcasing with the popular band, Zina, two songs written by Scott and the band.

Kristeen Teeples (songwriter, vocal, with Jason Johnson, piano)	The Wishing Well

Kristeen was a songwriting student in the early nineties and was a favorite on the songwriter showcases of that time. Currently Kristeen studies songwriting privately with Ron Simpson. Pianist Jason Johnson is also a songwriter, and plays guitar with the Young Ambassadors' Showband.

Foundation Three Songs

Rob Peterson, guitarist/vocalist, and Bill Zimmerman, keyboards, are veterans of the songwriting and media music programs. Drummer Jared Young and bassist Adam Holdaway have toured overseas with the Young Ambassadors, who also feature a Foundation song in the overture slot of "The Neighborhood."

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

UTAH SYMPHONY
JOSEPH SILVERSTEIN, MUSIC DIRECTOR

Masterworks Series

Wednesday, November 5, 1997, 7:30 pm	de Jong Concert Hall, Provo
Friday, November 7, 1997, 8:00 pm	Abravanel Hall
Saturday, November 8, 1997, 8:00 pm	Abravanel Hall

FABIO MECHETTI *Conductor*
LEE LUVISI *Piano*

BARBER *Medea's Meditation and Dance of Vengeance*, Opus 23a

MOZART Concerto No. 20 in D minor
for Piano and Orchestra, K. 466

I. Allegro
II. Romanza
III. Rondo: Allegro assai

— INTERMISSION —

RAVEL *La Valse*

STRAUSS Suite from *Der Rosenkavalier*

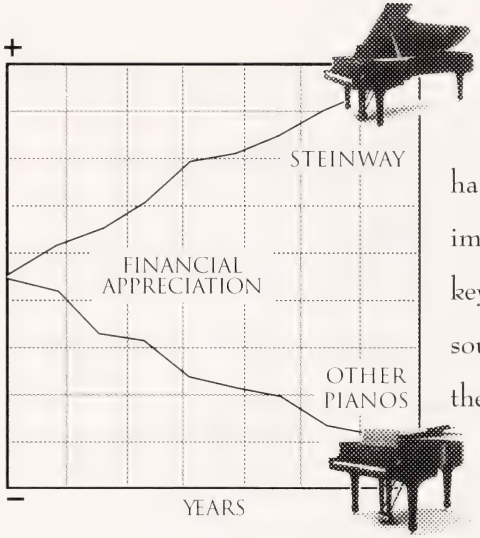
I. Attire of the Rose Cavalier and Duet
II. Ochs-Walzes
III. Tenor Aria
IV. [Breakfast Scene]
V. Terzett
VI. [Closing Duet]

Guest Artist sponsored by Arnold Machinery

Total performance time is approximately 1 hours and 45 minutes.

The Utah Symphony is funded in part by grants from the National Endowment for the Arts, the Utah Arts Council and the Salt Lake City Arts Council.

THE SOONER YOU
TRADE YOUR PIANO FOR A STEINWAY,
THE SOONER YOU'LL APPRECIATE
THE DIFFERENCE.



The day you trade your piano for a handmade Steinway, the differences will be immediately obvious. When you touch the keys, you'll experience the same incomparable sound and touch that make today's Steinways the choice of 9 out of 10 performing artists.

Right now, we can offer you up to 100% of your current piano's original purchase price toward a new Steinway.

And, as years go by, you'll discover another reason to appreciate your decision. Steinway pianos actually *increase* in value.

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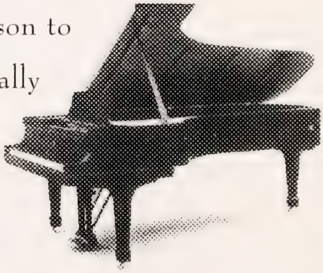

6935 South State
566-6090

DAYNES MUSIC

BYU SCHOOL OF MUSIC PRESENTS

BYU Singers
Concert Choir

FRIDAY, NOVEMBER 7, 1997
7:30 P.M.
DE JONG CONCERT HALL

BYU CONCERT CHOIR
BYU SINGERS

Program

Praise the Lord	Cameroon Processional Song arr. Ralph M. Johnson

I

Two Contemporary Sacred Settings	
The One Hundred Fiftieth Psalm	Howard Hanson (1896-1981)
O Magnum Mysterium	Morten Lauridsen (b. 1943)

II

Petite Messe Solennelle	Gioacchino Rossini
Gloria in excelsis Deo	(1792-1868)
Cum Sancto Spiritu	

Jeanne Kerry, Melissa Merrell, Brian Stucki, Meredith Taylor, *soloists*

III

Four Alleluias	
Alleluia, from **Brazilian Psalm**	Jean Berger (b. 1909)
Responsory Alleluia, from **Mass**	Leonard Bernstein (1918-1990)
Alleluia, from **Fanfares**	Daniel Pinkham (b. 1923)
Alleluia	Ralph Manuel (b. 1951)

IV

Three Folk Music Settings	
Domaredansen	Swedish Folk Song arr. Bengt Hallberg
J'entends le moulin	French-Canadian Folk Song arr. Donald Patriquin
Rock-A-My Soul	African-American Spiritual arr. Howard Roberts

Meredith Taylor, *soloist*

BYU Concert Choir
Mack Wilberg, *director*

Intermission

V

At the Round Earth's Imagined Corners	Williametta Spencer (b. 1932)
O Lord God	Paul Tschesnokov (1877-1944)

VI

Sing Joyfully Unto God	William Byrd (1543-1623)
Ave verum Corpus	William Byrd

VII

Komm, Jesu, komm, BWV 229	J.S. Bach (1685-1750)
Come, My Light	Imant Raminsh (b. 1943)

VIII

Two Eastern European Folk Songs	
Kas Tie Tadi (Latvia)	arr. Steven Sametz
Tambur (Hungary)	arr. Lajos Bardos

IX

A Happy Hallelujah!	Vincent Youmans and Harold Arlen

X

Three American Spirituals	
I'm Gonna Sing	arr. Moses Hogan
Well, Well, Well	arr. Jeffrey Jones
The Battle of Jericho	arr. Moses Hogan

Brigham Young University Concert Choir

Mack Wilberg, ***director***
Ken Plain, ***graduate assistant***
Ryan Murphy and Ken Plain, ***piano***
Cynthia Slater, ***organ***

Soprano I
Emily Bradley
Tausha Bunker
Jennifer Elkins
Margaret Enns
Amanda Hall
Tamara Hendriksen
Rachelle Hulme
Emily Lambson
Lauralynn Lowe
Eva Rankin
Mandy West

Soprano II
Rebecca Chock
Lisa Cowley
Christi Davis
Katie Foster
Amy Harris
Jennifer Howsley
Janelle Johnson
Jeanne Kerry
Mary Meyers
Natalie Murdock
Lara Preston
Robbyn Scribner

Alto I
Cynthia Cladwell
Ginger Day
Erin Duericher
Erika Edwards
Emily Gardner
Karen Holmes
Cornelia Liebscher
Kathryn May
Alisa Moore
Rachel Pettit
Minte Robison
Cynthia Slater
Kathryn Wells
Kirsten Wilson

Alto II
Chevy Allred
Lynette Baird
Rebecca Bennion
Joy Bischoff
Marian Boren
Anne Forsyth
Annie Fullmer
Becky Hibbert
Melanie Johnson
Camille Kingman
Melissa Merrell
Courtney Palmer

Tenor I
Penn Almoney
Justin Flosi
Charles Hall
Timothy Hall
Tracy Hall
Cory Larson
Ryan Murphy
Bart Olsen
Alan Pippin
Kenneth Plain
Brian Stucki
Spencer Toronto

Tenor II
Tobias Bradford
Mitchell Heath
Jeffrey Jackson
Christopher Jensen
Mike Jensen
Mike Johnson
David Morgan
Christopher Redfearn
Jeffrey Rockwood
Meredith Taylor
Russell Trapnell
Laisiasa Veikoso
Kenneth Wayne

Bass I
Justin Baer
Jared Bernotski
Rob Brandt
Russell Dimond
Jonathan Johnson
Shawn Kidd
Joel Longhurst
Marc Madsen
Brandon Rowberry
Glen Webb
Keith Westover
Ethan Wickman
Craig Winder

Bass II
Blair Baillio
Thomas Chock
Jason Hochstrasser
Brian Johnston
Dan Jones
Jim Knighton
Pete Merrell
Henry Patterson
Scott Perry
Job Strickland

Brigham Young University Singers
Ronald Staheli, ***director***
Jared Anderson, ***graduate assistant***
Dwight Bigler and Amy Wilson, ***accompanists***

Soprano I*
Krista Baer
Rachelle Harmon
Emily McCormick
Alisa Peterson

***interchangeable**

Soprano II*
Jeanette Daniels
Marni Hill
Leslie Walker
Kay Wells
Julene Wilcox

Alto I
Julee Hamilton
Erin McOmber
Kim Moody
Emily Neil
Dacia Spann
Amy Wilson

Alto II
Courtney Atack
Tiffany Call
Heather Chipman
Larke Cowart
Camille Thomas
Amy Workman

Tenor I
Dwight Bigler
Adam Eyre
Thomas Glenn
Robert Lochhead
Jonathan Moody
Shane Smith

Tenor II
Jared Anderson
Mark Edwards
André Hicken
Lorin Killian
David Monson

Baritone
Joel Adair
Darrell Babidge
Dan Bradshaw
Bryan Elkins
Charles Hamilton
Chris Hopkin

Bass II
Adam Dawson
Joey Hoffman
Trevor Lucas
Joe Malinka
Andrew McKee
Trent Oliphant
David Robertson
Nathan Skene

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, November 7, 1997 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES

An Evening of Music
Douglas E. Bush, ***organ***
Nathan D. Jasinski, ***cello***

Program

Prelude and Fugue in C Minor, BWV 549	Johann Sebastian Bach
	(1685-1750)
Nun lob mein Seel den Herren	Michael Praetorius
I. Variatio	(1571-1621)
II. Variatio	
Concerto for Cello in A	Giuseppe Tartini
Larghetto	(1692-1770)
A "Suite" of Early Music	
Estampie	Robertsbridge Codex (1325)
Se le fatze ay pale	Buxheim Organ Book (1470s)
Maria zart	Arnolt Schlick (ca. 1455-1521)
Ein guotter polnischer danncz	Loeffelholz Tablature
Es hat ein Baur sein freylein vorlohren	(1585)
Sonata for the Church (1997)	David H. Sargent
Adagio	(b. 1941)
Prelude and Fugue	
Largo	
Gigue	
Partita: Freu dich sehr, o meine Seele	Georg Böhm
	(1661-1733)
Aria, BWV 988	Johann Sebastian Bach
Prelude and Fugue in C Minor, BWV 546	Johann Sebastian Bach

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, November 8, 1997 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES
Geralyn Giovannetti
oboe

Assisted by
Donna Fairbanks, ***violin***
Susan Alexander-Boren, ***soprano***
Jayne Galloway, ***piano***
and
The Early Music Ensemble
Douglas E. Bush, ***conductor***

Program

Concerto for Oboe and Violin in C Minor, BWV 1060 — Johann Sebastian Bach (1685-1750)

Allegro
Adagio
Allegro

Temporal Variations (1936) — Benjamin Britten (1913-1976)

I Theme
II Oration
III March
IV Exercises
V Commination
VI Chorale
VII Waltz
VIIII Polka
IX Resolution

Intermission

Ten Blake Songs	Ralph Vaughan-Williams
Infant Joy	(1872-1958)
A Poison Tree	Poetry by William Blake
The Piper	(1757-1827)
London	
The Lamb	
The Shepherd	
Ah! Sunflower	
Cruelty Has A Human Heart	
The Divine Image	
Eternity	
Sonata in E Minor	Karl Pilss
Allegro inquieto	(b. 1902)
Andante moderato e simplice	
Allegro scherzando	
Molto vivace	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, November 8, 1997 - 6:00 P.M.
Madsen Recital Hall

VOCAL JAZZ ENSEMBLE

Instrumentalists
Jenny Jones, ***piano***
Yannick Gilbert, ***bass***
Mark Wolfersburger, ***drums***

Program

The Doer	Max Rubincek arr. Robert Bailey
Here's That Rainy Day	Burke-Van Huesen arr. Robert Bailey
Autumn Leaves	J. Kosma arr. Robert Bailey
Winter Medley:	
I Love the Winter Weather	T. Freeman/E. Brown
I've Got My Love to Keep Me Warm	I. Berlin
Snowfall	C. Thornhill
My Favorite Things	Rodgers-Hammerstein
High on a Windy Hill Kristie Bates, *soloist*	Whitney-Kramer
The Lord Has Brought Again Zion	Robert Bailey
David	arr. Joseph Fifield
You Make My Gray Skies Blue Joseph Fifield, *soloist*	Joseph Fifield

All God's Critters Got A Place in the Choir	Bill Staines arr. Robert Bailey
Lazy Bones	H. Carmichael arr. Robert Bailey

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, November 11, 1997 - 7:30 P.M.
Madsen Recital Hall

FOLK MUSIC ENSEMBLE

Regional Performing Ensemble

Foggy Mountain Breakdown
Shady Grove
Summertime
The Duel
Ashokan Farewell
Callin' BYU
Orange Blossom

Celtic Ensemble

The Drunken Landlady (Reel)
Red-Haired Girl (Reel)
The Valley-O (Jig)
Gospel Hymns Medley in C
Come Thou Fount of Every Blessing (Aire)
Music in the Glen (Reels)
The Swallowtail (Jig)

International Touring Ensemble*

Goin' Down to Cripple Creek
Steel Rails
Clarinet Polka
BY-U
There Is A Reason
Pretty Peg/Calliope House/Cowboy Jig
Chuck in the Bush

*The International Touring Ensemble performs with the International Folk Dance Ensemble. This year the ensemble will be traveling to Vietnam, Indonesia, China and the Philippines. If you are interested in becoming a part of the Folk Music Ensemble, auditions will be held on Monday, January 5, 1998 at 3:00 p.m. and 4:00 p.m. in the north foyer of the de Jong Concert Hall (4th floor).

BYU SCHOOL OF MUSIC PRESENTS

WOMEN'S CHORUS

Tuesday, November 11, 1997
7:30 P.M.
de Jong Concert Hall

WOMEN'S CHORUS

Emily Neil and Jared Anderson, *directors*
Elizabeth Anderson and Andrea Williams, *accompanists*
Lisa Poll, *flute* and Mika Brunson, *English horn*

I

Zion's Walls

Aaron Copland
arr. Glenn Koponen

Andrea Williams, *piano*

II

Laudi alla Vergine Maria

Giuseppi Verdi
(1813-1901)

Virgin Mother, daughter of your Son,
Humble and exalted more than any creature,
Fixed goal of the eternal counsel,

You are she who so ennobled
Human nature that its own Maker
Did not disdain to become its product.

In your womb was rekindled the love
By whose warmth in the eternal peace
Thus germinated this flower.

Here, you are to us the noonday lamp
Of charity, and here below among the mortals,
You are of hope the living fountain.

Lady, you are so great and so worthy
That anyone desiring grace who does not come to you
Is desiring to try to fly without wings.

Your beneficience not only succors
Those who request it, but many times
It freely anticipates the request.

In you, mercy; in you, pity;
In you, magnanimity; in you is assembled
Whatever in creation is of goodness.

Hail, Hail.

III

The Echoing Green

William Mathias
(1934-1992)

Water Under Snow Is Weary

Finnish Folk Song
arr. Harri Wessman

Songs for Spring

Paul Liljestrand

Now the Bright Morning Star Comes Dancing
A Light Breather
Sound the Flute

Lisa Poll, *flute*
Andrea Williams, *piano*

IV

She Weeps Over Rahoon	Eric Whitacre (b. 1970)
Not a Day Goes By	Stephen Sondheim arr. Jared Anderson

Mika Brunson, *English horn*
Elizabeth Anderson, *piano*

V

Three Birthday Madrigals It was a lover and his lass My true love hath my heart When daisies pied	John Rutter (b. 1945)

Andrea Williams, *piano*

VI

A Prairie Woman Sings	Eugene Butler (b. 1935)
Women on the Plains Old Grandma Away, Far Down the River Punching the Dough	Canadian Folk Songs arr. Alice Parker

Elizabeth Anderson, *piano*

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

WOMEN'S CHORUS
Emily Neil and Jared Anderson, *directors*

Soprano I
Amy Astle
Wendy Astle
Kari Baardson
Christina Cloward
Janet Evans
Larisa Graham
Ashley Hennen
Heather Jackson
Crys Kelly
Liz Liljenquist
Sarah Mackay
AnneMarie Mickelsen
Melanie Mickelson
Patrice Nelson
Kira Olson
Heather Shipley
Kristi Sink
Marian Youngquist
Martha Wilcox

Soprano II
Devon Allison
Rebecca Arnott
Bonnie Barrowes
Brigette Becker
Melissa Brindley
Penny Brurud
Laura Carr
Amy Damron
Bessie Dean
Amy Dorff
Brittany Fairclough
Meredith Hawkins
Lily Huntington
Amanda Jackson
Jennifer Jensen
Jean Knight
Sara Lutz
Lisa Mortenson
Erin Neil
Heidi Nielsen
Rebecca Nowland
Amy Petersen
Jacki Reynolds
Amy Roskelley
Jamey Ruiz
Wendy Snarr
Kirsten Sorensen
Lindsay Taylor
Becky Whitchurch
Emily Ann Winings
Chalise Wouden
Emily Zumsteg

Alto I
Nicolle Alexandre
Chloe Anderson
Megan Baer
Pamela Becraft
Danielle Butler
Elena Camisani
Erika Carlson
Erin Chambers
Camille Chipman
Emilee Cook
Kimberly Halverson
Natalie Hogan
Janalyn Holman
Kalli Kamauoha
Tami Kim
Erin Kramer
Genevieve Lavender
Carrie MacKay
Danna Ockey
Emily Owen
Aimee Palmer
Krista Parkin
Jennifer Perkins
Tenille Permann
Susan Record
Sebrina Robinson
Kelly Rowland
Heather Steed
Jeanine Talley
Amanda Taylor
Keri Walkenhorst
Andrea Williams

Alto II
Elary Allen
Leslie Almond
Elizabeth Anderson
Aubrey Baker
Shannon Barker
Emily Chase
Carrie Cramer
Nina Donahue
Brittani Mae Eyre
Christina Gale
Tiffany Gee
Julie Gillespie
Camille Graham
Elizabeth Harding
Emily Harris
Carol Hatch
Brenda Henderson
Tina Holst
Julie Jensen
Jennifer Johnson
Katie Koski
Tammy Krebs
Kathryn LaPointe
Lacey Loveridge
Emily McGrath
Kierstin Nyborg
Danya Paxman
Rachel Pfeifer
Heidi Pomerleau
Nancy Pratt
Carolyn Scott
Kelli Skinner
Hailey Smith
Emily Stoker
Renae Storm
Kristen Weed
Kaisa White

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, November 11, 1997 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Brittani Mae Eyre
piano

Student of
Jeffrey Shumway

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Prelude and Fugue in C Minor, BWV 871	Johann Sebastian Bach (1685-1750)
Variations on "Unser Dummel Pöbel Meint" by Gluck, K. 455	Wolfgang Amadeus Mozart (1756-1791)

Pause

Moments Musicaux, op. 94 I. Moderato II. Andantino III. Allegro moderato IV. Moderato V. Allegro vivace VI. Allegretto	Franz Schubert (1797-1828)
Rhapsody, op. 79, no. 2	Johannes Brahms (1833-1897)

BYU School of Music Presents

BRAHMS

PHILHARMONIC ORCHESTRA

DIRECTED BY BRYCE RYTTING

THURSDAY, NOVEMBER 13 · 7:30 P.M.

DE JONG CONCERT HALL • HARRIS FINE ARTS CENTER

PHILHARMONIC ORCHESTRA

Bryce Rytting, ***director***

A centennial concert in honor of Johannes Brahms (1833-1897)

Program

Variations on a theme by Haydn, op. 56a
  Theme: St. Antoni Chorale
  Variation 1: Poco piu animato (a little faster)
  Variation 2: Piu vivace (more lively)
  Variation 3: Con moto (moving along)
  Variation 4: Andante con moto (moderate, but with motion)
  Variation 5: Vivace (lively) [very fast]
  Variation 6: Vivace
  Variation 7: Grazioso (graceful)
  Variation 8: Presto non troppo (very fast, but not too fast)
  Finale

Nänie, op. 82

with the BYU Concert Choir
Mack Wilberg, ***director***

Intermission

Symphony No. 4 in E Minor, op. 98
  Allegro non troppo
  Andante moderato
  Allegro giocoso
  Allegro energico e passionato

Nänie [Elegy: a lament, espeically for one who is dead], by Friedrich Schiller

Auch das Schöne muß sterben, das Menschen und Götter bezwinget!
Even the beautiful must die. That which overcomes both men and Gods
Nicht die eherne Brust rührt es des stygischen Zeus.
does not move Hades [Pluto] to pity.
Einmal nur erweichte die Liebe den Schattenbeherrscher,
Love softened him only once,
Und an der Schwelle noch, streng, rief er zurück sein Geschenk.
yet even at the threshold, harshly, he called back his gift.[1]
Nicht stillt Aphrodite dem schönen Knaben die Wunde,
Aphrodite could not heal the gruesome wounds
Die in den zierlichen Leib grausam der Eber geritzt.
torn in Adonis's beautiful body by the boar.[2]
Nicht errettet den göttlichen Held die unsterbliche Mutter,
Nor could the immortal mother of Achilles rescue him
Wenn er, am skäischen Tor fallend, sein Schicksal erfüllt.
when he--falling at the gates of Troy--fulfilled his destiny.

Aber sie steigt aus dem Meer mit allen Töchtern des Nereus,
But she rose out of the sea with all her sisters
Und die Klage hebt an um den verherrlichten Sohn.
and mourned her glorified son.[3]
Siehe, da weinen die Götter, es weinen die Göttinnen alle,
Behold, all the gods and goddesses weep
Daß das Schöne vergeht, daß das Vollkommene stirbt.
because the beautiful passes away and the perfect dies.

Auch ein Klaglied zu sein im Mund der Geliebten ist herrlich,
Yet to be lamented by loved ones is glorious,
Denn das Gemeine geht klanglos zum Orkus hinab.
for the common [vulgar] goes down to Hades unsung.

---

[1] This sentence alludes to the story of Orpheus and Eurydice. Orpheus is the most famous musician in Greek mythology; his song tamed wild beasts and turned rivers out of their courses. Soon after Orpheus and Eurydice were married, she was killed by a viper. In his grief, Orpheus went to Hades to reclaim her. His singing moved Pluto, who agreed to release Eurydice on the condition that Orpheus not look at her until they were in the world of the living. As Orpheus came into the sunlight, he looked back. Too soon: she was still in the shadows at the mouth of the cave and was forced back to the realm of the dead.

[2] Aphrodite [Venus] loved Adonis, the most beautiful of men. He was fatally gored by a wild boar, and Aphrodite, though she was immortal, could do nothing to help him.

[3] Achilles was the son of a sea nymph named Thetis, one of the 50 daughters of Nereus, the Old Man of the [Mediterranean] Sea. Achilles died in the Trojan war near the gates of Troy and was mourned by his mother and her sisters.

PHILHARMONIC ORCHESTRA

First Violin
Chris Baker, *co-concertmaster*
Alena Hatch, *co-concertmaster*
Rebecca Johnson
Adrienne Miller
Ingrid Scherer
Amy Rosevear
Allison Unsworth
Alice Ashton
John Wright
Kelly Roper
Kysha Lowe
Rebecca Forstner
Kristen Burnside
Mindi Moore
Jason Swigert
Jane Thompson

Second Violin
Emily Richards
Matthew Oshida
Melissa Russell
Jennie Hawkes
Symone Hobbs
Jessica Miller
Sara Black
Andrea Taylor
Sarah Fuller
Korinne Lowe
Kiersten Olson
Aleece Magleby
Jennifer Clark

Viola
Angela Stephenson
Jeron Chamberlain
Marta Franson
Chris Lewis
Tessi Lund
James Rhodes
Jason Bonham
Elizabeth Gordon
Elizabeth Jenkins
Cami Graham
Camie Martin
Camille Jolley
Chantelle Shiu

Cello
Nathan Jasinski
Dorothy Hardin
Jeremy Woolstenhulme
Sara Carruth
Lissa Baird
Dirk Pace
Jackie Welch
Emily Brinton
Mayka Berrio
Clark Miller
Sarah Wilson

Bass
Daniel Lee
Martha Whitney
Doren Brim
Rebecca Worley
Jacoby Larson
Peter Elton

Flute/Piccolo
Trisha King
Marin Wall
Kristi Meyers

Oboe
Michelle Hansen
Lindsay Robison

Clarinet
Brinly Jones
Kimm Berry

Bassoon
Melissa Bitter
Nate Olson

Contra-bassoon
April Christensen

Horn
David Denniston, *principal*
Erin Shumate, *assistant*
Barbara Johnson
Laura Griffiths
Joel Yoder

Trumpet
Joel Neves
Elijah Erickson
Hollie Tubbs Carr

Trombone
Asher Haines
Ben Saville
Karl Johnson

Tuba
Dan Bryce

Percussion
Tiffany Bourgeois, *section leader*
Lisa Hardy
Amy Fairbanks
Louise Rew

Harp
Mikell MacKay

BYU School of Music Presents

Symphonic
BAND

Don Peterson, conductor

Friday, November 14, 1997
7:30 p.m.
de Jong Concert Hall, HFAC

MOUNTAIN RIDGE JR. HIGH SYMPHONIC BAND

Boyd Ericksen, ***conductor***

Guest Appearance prior to their performance at
Mid-West International Band and Orchestra Clinic
Chicago, Illinois -- December 18th, 1997

Rhythm of the Wind	Frank Erickson
Concert Rondo	W. A. Mozart Arr. Andy Clark

David Blackinton, *soloist*
Don Peterson, *guest conductor*

Woolsey's Wild	William Byrd Trans. Doug Hartzell

BRIGHAM YOUNG UNIVERSITY SYMPHONIC BAND

Don L. Peterson, ***conductor***

Little English Girl (L'Inglesina)	D. Delle Cese
Salvation Is Created	Pavel Tschesnekoff Arr. B. Houseknecht
Prelude	Dimitri Shostakovich Trans. H. Robert Reynolds
Variations on A Korean Folk Song	John Barnes Chance

Intermission

Green Bushes	Percy Grainger Arr. Larry D. Daehn
Come, Come Ye Saints	Arr. Thomas Knox
Suite of Old American Dances 1. Cake Walk 2. Schottische 3. Western One-Step 4. Wallflower Waltz 5. Rag	Robert Russell Bennett
Gershwin!	Arr. Warren Barker

SYMPHONIC BAND—FALL 1997

Flute
Holly Ence
Rebecca Svedin
Denise Hamilton
Sarah Meehan
Kathy Reeder
Angela Rich
Ashley Peterson
Christy Hill
Jessica Snarr
Picc. Trisha Topham

Oboe
1st Amanda Bliss
2nd Eric Portlock
(Eng. Horn)
Amanda Kranendonk

Bassoon
1st Elizabeth Green
2nd Jamie Tanner

Clarinet
1st Phuong Nguyen
Kate Hooley
Chrissy Miller
Alyson Demars
Jen Fairbourn
2nd Amanda Strum
Megan Wolfley
Merri Brown
Gretchen Rimmasch
Jennifer Rappleye
Laura Lee
3rd Michelle Pratt
Megan Connelly
Nicole Hansen
Ben Ipson
Joseph Farnsworth
Trent Halterman
Peter Enyeart
Bass Julie Sutton
Brian Bruce
Contra Bass
Danielle Spadafora

Sax
1st Alto Aaron Bayless
2nd Alto Jeremiah Green
Bret Pimentel
Tenor Brian Neal
Robert Bennion
Bari Philip Nelson

Horn
1st Kara Andrus
Emily Camacho
2nd Kyle Whitney
Karen Eagar
Mike Wadley
3rd Alison Gifford
Kristine Smith
Peter Odenwalder
4th Laura Miles
Eric Buhler
Kristen Pickering

Trumpet
1st Cornet
Peter Jay
Russell Zaugg
2nd Cornet
Lucy Yetter
Mark Petty
3rd Cornet
Amy Fryday
Katrina Rice
1st Trumpet
Jared Daily
Brigham Ashton
2nd Trumpet
Craig Peterson

Trombone
1st Levi Draney
Shane Guthrie
Mike Bailey
2nd David Cashdollar
Jacob Pruett
Brett Dupree
3rd Rebecca Daniels
Philip Lewis
James Davis

Euphonium
Randy Mott
Kathryn Southerland
Johnathan Rowley

Tuba
Brigham Morgan
Thomas P. Storm
Ontario Britton
Eliza Chiu
Dan Bolin
Chris Renberg

Percussion
Paul Worthen
Amy Van Camp
Jaclyn Bagley
Dirk Pace
Wendy Christenson

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, November 14, 1997 - 7:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Christopher Lewis
viola

Student of
David B. Dalton

Assisted by
Klara Kukumi, *piano*
Kevan Lewis, *violin*
Kendra Lowe, *organ*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Trio Sonata in E Major	George Frideric Handel
Adagio	(1685-1750)
Solo Suite No. 3 in C Major, BWV 1009	Johann Sebastian Bach
Prelude	(1685-1750)
Sarabande	
Bourrée I	
Bourrée II	
Gigue	
Suite for Viola and Piano	Ernest Bloch
I. Lento-Allegro	(1880-1959)
II. Allegro Ironico	
III. Lento	
IV. Molto Vivo	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, November 15, 1997 - 2:30 P.M.
Madsen Recital Hall

ALUMNI RECITAL SERIES

Marcos Krieger
organ

Program

Toccata	Johann Krieger
	(1651-1735)
Nun komm der Heiden Heiland	Nikolaus Bruhns
Chorale-Fantasy	(1665-1697)
Magnificat primi toni	Girolamo Frescobaldi
Primo Verso	(1583-1643)
Secondo Verso	
Terzo Verso	
Quattro Verso	
Cinque Verso	
Gaitilha de mano izquierda	Sebastián Durón
	(1660-1716)
Praeludium, BWV 146	Dietrich Buxtehude
	(1637-1707)
Vom Himmel hoch da komm ich her	Johann Sebastian Bach
Chorale Prelude, BWV 738 (Mempell-Preller MS 7)	(1685-1750)
Canonic Variations, BWV 769a (Autograph manuscript version)	
I. Canon all'ottava	
II. Canon alla quinta	
III. L'altra sorte del canone al rovescio: alla sesta, alla terza, alla seconda e alla nona.	
IV. Canon alla settima	
V. Canon per augmentation	
Votre bonté grand Dieu	Claude Balbastre
Noel with 5 variations	(1729-1799)

Program Notes

Johann Krieger's reputation as an organ composer is mainly related to Handel's statement that Krieger was the best organ composer of his time. Even though Krieger was from Southern Germany, his style features a strong influence of the North German School, as in this **Toccata**, patterned after the northern style of alternation between free virtuosic gestures and contrapuntal sections. Also in the North German tradition is the next piece, Bruhn's **Chorale-Fantasy** on the Advent Chorale "Now Comes the Redeemer of the Gentiles." Each stanza of the chorale is interpreted through different textures, under a general feeling of excitement and expectation, quite becoming to the liturgical season. The version chosen for this recital is a highly ornamented copy prepared by Agricola (1720-1774), reflecting the intrusion of French influence in the practice of Baroque music in XVIII century Germany.

Another Advent piece, the **Magnificat** is the response of Mary to the annunciation made by the Angel Gabriel. In this Italian setting, Frescobaldi worked five verses of this canticle in a contrapuntal fashion closely related to the vocal writing of the time with the cantus firmus migrating to different voices throughout the verses.

In the Iberian Peninsula, the bag-pipe is traditionally related to the Christmas season when the shepherds come from the fields to play their bag-pipes in front of the nativity set in the central square of the villages. Durón's **Gaitilha** features that tradition making its way to the organ loft: the left hand plays a quick and brisk melody on a loud reed stop, accompanied by "flautados" (Principal stops) on the right hand.

Buxtehude's **Prelude** is a typical sample of the North Germany Baroque style, featuring in a larger scale the elements seen earlier in Krieger's **Toccata**: virtuosic passages interspersed with fugal sections in a display of full power, both from the organ and the organist. Thi s piece is followed by Bach's **Canonic Variations on "From Heaven Above I Come Here,"** another piece related to the Christmas season. Bach presented this piece as his admission work at the Leipzig Society for Musical Sciences (Mizler Society) in 1738. The complexity of the counterpoint in this piece is unsurpassed; its wealth of rhetorical symbols makes this work not only a treatise of music composition, but a thorough statement of Christian Theology as well. The unusual order of the variations in this recital comes from the Manuscript version made by Bach after the published version.

The recital ends with the French tradition of Noels for organ, which were played on Christmas night, in an improvisatory fashion, typically drawing huge crowds to the Parisian churches. Balbastre represents the end of that tradition, for he lived during the cruel period of the French Revolution when churches and organs (and, sometimes, organists), were annihilated by the new political order. **Votre bonté grand Dieu** is a sparkling piece containing the joy and simplicity of all Christmas Carols.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, November 15, 1997 - 7:30 P.M.
Madsen Recital Hall

BYU PERCUSSION ENSEMBLE
&
PANORAMIC STEEL

Ron Brough, *director*

Assisted by
Barry Hillam, *trumpet*
Tahlia Anderson, *harp*

Program

Concertino for Bb Trumpet and Percussion Ensemble Barry Hillam, *trumpet soloist*	Philip Parker
The Phantom Dances	Michael Hennagin
The Great Train Robbery	arr. by Gray Barrier
Play 'Mas	Lord Kitchener / Tom Miller
Symphony No. 9 Largo	Antonin Dvorak / Christopher Laco
Sleigh Ride	Leroy Anderson / J. Marc Svaline
Llava Tierra	Tom Miller

PERSONNEL

Percussion Ensemble

Darren Bastian
John Black
Tiffany Bourgeois
Ryan Brough
Julie Coletti
Amy Fairbanks
Lisa Hardy
Mike Henrie
Sean Jackson
Mitch Lee
Mark Nichols
Ryan West

Panoramic Steel

Jaclyn Bagley
Darren Bastian
Tiffany Bourgeois
Ryan Brough
Julie Coletti
Amy Fairbanks
Adam Hess
Paul Huff
Sean Jackson
Lynell Knudsen
Raelyn Miner
David Osmond
Louise Rew
Amy Van Camp
Ed Webecke

BYU PERFORMING ARTS SERIES

By arrangement with ARTHUR SHAFMAN INT'L LTD

PRESENTS

Rhapsody in Taps

Linda Sohl-Donnell, Artistic Director

Linda Sohl-Donnell	**Gildo Mahones,** ***piano***
Fred Strickler	**Rustin Higgins,** ***woodwinds***
Pauline Hagino	**Jardine Wilson,** ***bass***
Bob Carroll	**Fritz Wise,** ***drums***
Christy Wyant-Hernandez	**Raphael Murphy,** ***vibraphone***
Steve Zee	
Leann McGregor	

Monique L'Heureux, ***Lighting Design and Technical Direction***
John Feinstein, ***Sound Design***

Management & Tour Direction: Arthur Shafman Int'l Ltd
P.O. Box 352
Pawling, NY 12564
Phone (914) 855-3005
FAX (914) 855-3167
E-mail AShafman@aol.com

ABOUT THE COMPANY

Rhapsody In Taps, a Los Angeles based touring company, features dancers and musicians who perform an exciting and innovative program of rhythm tap dancing and jazz music. The modern dance background of Artistic Director Linda Sohl-Donnell is reflected in Rhapsody In Taps' diverse repertoire which acknowledges and pays tribute to the rich heritage of tap and also boldly propels the art form into contemporary concert arenas.

Founded in 1981, the company has created more than thirty works, many with original music. Music commissions have included works by renowned jazz artists Al "Tootie" Heath, Cedar Walton, Louie Bellson, Phil Wright and collaborations with noted percussionists. In 1986 Rhapsody In Taps created its first big band work for a performance at UCLA's Royce Hall with an all star jazz big band and has since had the distinction of performing concerts with the Louie Bellson Big Band.

The company has also enjoyed affiliations with Americas' Tap Masters, performing with Los Angeles tap legend and featured RIT soloist Eddie Brown from 1985 until 1992 and presenting numerous solo tap veterans in concert. An artistic highlight for the company was the choreographic project with Gregory Hines during the creation of his 1990 work for Rhapsody In Taps, "Toeing the 3rd and Fifth."

The Company's performance history includes four television appearances (KNBC and KCET), performing at L.A.'s Dorothy Chandler Pavilion, a New York debut at Lincoln Center Out of Doors Festival and at San Francisco's prestigious Stern Grove Festival before an audience of 17,000, touring engagements in New Mexico, Colorado, Oregon and California and annual seasons in Los Angeles and Orange counties.

During its 16 year history, Rhapsody In Taps has produced numerous tap events of national and international significance in an effort to preserve and promote the unique American art form of tap dance. In 1983, '84, '86, '93, '95, and '97, RIT co-produced "The Essence of Rhythm," concerts featuring America's tap legends and solo artists. In 1993, 1995 and 1997, Rhapsody In Taps and Orange Coast College Community Education Department co-produced the Southern California Tap Festival featuring an intensive program of tap/jazz classes, events and performances by renowned artists. Each year the company hosts a community picnic for tap dancers and tap enthusiasts to celebrate National Tap Dance Day and honor Los Angeles tap artists.

It is a pleasure for us to share our program of rhythm tap
and jazz music with you this evening.

PROGRAM

Cheatin' the Snake (1994)
Choreography: Keith Terry in collaboration with the company
Music: Keith Terry, arranged by M.B. Gordy
Costumes: Tim Wilson
Performed by Bob Carroll, Pauline Hagino, Fred Strickler, Christy Wyant-Hernandez, Steve Zee Leann McGregor and musicians

Supported in part by the National Endowment for the Arts.

Tribute to Eddie (1983)
Choreography: Eddie Brown
Music: Irving Berlin
Performed by Linda Sohl-Donnell and musicians

Walkin' (1996)
Choreography: Linda Sohl-Donnell
Music: Richard Carpenter, arranged by Gildo Mahones
Performed by Fred Strickler, Linda Sohl-Donnell and musicians

Supported by a Choreographic Fellowship from the National Endowment for the Arts

Prelude and Fugue (1995)
Choreography: Linda Sohl-Donnell
Costumes: Ro George
Performed by Bob Carroll, Pauline Hagino and Christy Wyant-Hernandez

Supported by the California Arts Council and the National Endowment for the Arts.

Smoke Gets In Your Eyes (1997)
Choreography: Fred Strickler
Music: Jerome Kern
Performed by Fred Strickler and musicians

Step Dance (1989—Revised 1997)
Choreography: Stan Kahn and Steve Zee
Performed by Steve Zee and musicians

Dark Eyes (1986)
Choreography: Linda Sohl-Donnell
Music: Arranged by Phil Wright
Costumes: Ro George
Performed by Christy Wyant-Hernandez, Bob Carroll, Fred Strickler, Pauline Hagino, Linda Sohl-Donnell, Leann McGregor and musicians

Intermission

50/50 (1996)
Choreographed and Performed by Fred Strickler and Christy Wyant-Hernandez

Alone Together (1996)
Choreography: Linda Sohl-Donnell
Music: Raphael Murphy, vibraphone improvisation on music by Romberg, Murphy, Dietz, Schwartz
Performed by Linda Sohl-Donnell and Raphael Murphy
Supported by a Choreographic Fellowship from the National Endowment for the Arts

Instrumental (to be announced)

Accent Simpático (1997)
Choreography: Linda Sohl-Donnell
Music: Composed and arranged by Phil Wright
Costumes: Tim Wilson
Performed by Pauline Hagino, Steve Zee, Linda Sohl-Donnell and musicians

Only One (1997)
Choreography/Improvisation: Bob Carroll
Music: Guy Wood
Performed by Bob Carroll and Gildo Mahones

pause

BEAT! Percussion Discussion (1997)
Choreography: Linda Sohl-Donnell
Music: Michael Bissonnette and the company
Drums: Designed and created by Bob Carroll
Costumes: Tim Wilson
Performed by Pauline Hagino, Linda Sohl-Donnell, Christy Wyant-Hernandez, Leann McGregor, Bob Carroll, Steve Zee and Fred Strickler
Supported in part by the Los Angeles Cultural Affairs Dept. and an Artist Fellowship from the Public Corporation for the Arts.

Finale

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

COMPANY BIOGRAPHIES

Linda Sohl-Donnell, Artistic Director and Choreographer for Rhapsody In Taps, performed with several modern dance companies before co-founding Rhapsody In Tapes with Toni Relin in 1981. Her training includes an extensive background in modern dance, ballet and jazz and studies under the great tap masters Foster Johnson, Eddie Brown, Honi Coles and Buster Brown. Ms. Sohl-Donnell has been awarded five Choreographers' Fellowships from the National Endowment for the Arts, Artist's Fellowships from the California Arts Council, a Monticello Fellowship from the National Association for Regional Ballet and a Brody Fellowship from the California Community Foundation for her choreography. Since 1978, she has been on the dance faculty at Orange Coast College and has toured throughout the United States, Asia, France and Germany teaching and performing. Linda is the founder and director of the biennial Southern California Tap Festival, co-sponsored by RIT and Orange Coast College, which brings together hundreds of tap professionals and international students in classes and performances. Her film credits include "Tap" and the upcoming documentary, "Tap, the Tempo of America."

Fred Strickler, featured soloist and guest choreographer for Rhapsody In Taps, is also the director of his own group, Fred Strickler & Friends--New Ideas On Tap. He was a founder of the Jazz Tap Ensemble and Eyes Wide Open Dance Theatre and was also a dancer/choreographer with the Lewitzky Dance Co. Fred has performed throughout the U.S., in Europe and the Southeast Asia and has often performed as a soloist with symphony orchestras in Morton Gould's "Tap Dance Concerto" and "Hoofer's Suite." His tap choreography has been commissioned by Manhattan Tap, Jazz Tap Ensemble, Chicago's am/FM Dance Company and Oregon's Northwest Tap Consort. He has received seven Choreographers' Fellowships from the NEA and an Artist's Fellowship from the California Arts Council. Fred is a Professor of Dance at UC Riverside, where he has taught since 1967.

Gildo Mahones, pianist, conductor, composer/arranger, has performed worldwide for more than 25 years with many artists in the jazz and entertainment industry including Lester Young, Jazz Modes, Lambert, Handricks & Ross, Benny Carter, Milt Jackson, Sonny Stitt, Sonny Rollins, O.C. Smith, Lou Rawls and Joe Williams, to name a few. He has worked as a musical director for the stage productions "Evolution of the Blues" at the Westwood Playhouse and "The Charlatan" and "Don't Bother Me, I Can't Cope" at the Mark Taper Forum. Gildo's numerous recording credits include five albums with vocalist Lorez Alexandria ("Harlem Butterfly" was nominated for a Grammy) and three of his own albums, "I'm Shooting High," "Gildo Mahones Soulful Piano" and "For All We Know."

Bob Carroll, tap soloist, joined Rhapsody In Taps in 1994. Formerly he was a featured soloist with the Don Chrichton Dancers on the Tim Conway Show and improv soloist with Manhattan Tap. Bob also tapped in the films "Pennies From Heaven" and "I'll Do Anything," and worked at 20th Century Fox Studios as a tap coach/advisor on the feature film "Rising Sun." He has appeared in several national commercials and currently teaches tap in Los Angeles and at various workshops. Bob is the creator of Wildwood Percussion, handcrafted wood drums used by Rhapsody In Taps.

Pauline Hagino is a founding member of Rhapsody In Taps. Her interest lies in developing musicality and broadening the format of rhythm tap to include other expressive qualities and elements of dance that are not associated with tap. Pauline has also studied modern dance with Louise Burns, Viola Farber, Larry Clarke and Jeff Slayton and Dancers. She has taught at Mt. San Antonio College and the Jones-Ludin Studio in Honolulu, Hawaii, CSU Long Beach and is currently on the faculty at Orange Coast College, Mira Costa College, Irvine Valley College and Defore Dance Center.

Rusty Higgins has been in Les Brown's Band of Renown for the last 19 years as featured alto sax soloist. He joined the Captain & Tennilee in 1979, and has been Toni Tennille's symphony orchestra conductor since 1984, having conducted over 50 symphonies. He recorded music for Bob Hope TV specials for 17 years, played on the Tonight Show with Johnny Carson and Jay Leno and has performed with Tony Bennett, Frank Sinatra, Mel Torme, Rosemary Clooney, Liza Minnelli and Dionne Warwick. A bassoon major at Kent State University in Ohio, Rusty currently plays sax, clarinet and flute and is busy with recording sessions, theater work, concerts, and jazz performances in Europe, Japan and the U.S.

Christy Wyant-Hernandez, a graduate of San Jose University, studied Limon Technique with Fred Mathews and Gary Masters. Before joining Rhapsody In Taps in 1992, she was a member of two companies in the Bay area: University Dance Theatre and San Jose Sister City Jazz/Tap Company. Christy performed "Excursions," a commissioned tap solo created by Fred Strickler and toured Japan, Ireland and the United States with both dance companies. She has taught tap workshops in Portland, Northern California and England, and currently teaches at studios in Orange county and at Orange Coast College.

Fritz Wise, a versatile drummer, has toured and worked extensively with noted jazz and pop artists including Hampton Hawes, Kenny Burrell, Gerald Wilson Orchestra, Horace Tapscott, Johnny Hammond Smith, Harold Land, Larry Gales Quartet, the Temptations, the Platters, Randy Crawford, vocalist Letta Mbulu from South Africa, and many others. He performed for George Kirby's comeback tour and in several television and theatrical productions. Fritz's recording credits include, "East 101," "Journey into Nigrita," and demo recording sessions for Motown records.

Steve Zee studied tap in San Francisco with Stan Kahn and Eddie Brown. He has taught and performed in California, Las Vegas, Texas and Sao Paulo, Brazil. Steve has also worked as a choreographer, director and actor in the San Francisco Bay area. He is currently editing Stan Kahn's Oral History/Biography, to be published by the San Francisco Performing Arts Library & Museum. Steve has studied theater arts at UCLA, the Piccolo Teatro di Milano in Naples, Italy, and the Master's program in theater history at the Sorbonne/Universite de Paris III in Paris, France. He has received numerous grants for tap choreography including a grant from the National Endowment for the Arts. He currently teaches dance at Katnap Dance Center, Southland Ballet and at Santiago Canyon College.

Jardine Wilson plays acoustic bass, electric bass and chapman stick. He has studied extensively with highly regarded instructors Bill Rene, Roberto Miranda and Paul Edwards of the group Kittyhawk. Jardine has performed and recorded with Thelma Houston, The Fifth Dimension, Johnnie Otis and Coke Escaveto. Currently he plays with various artists in local jazz clubs in the L.A. area.

Leann McGregor studied dance at CAL-ARTS and Orange Coast College and is currently a dance major at UC Riverside. Leann has studied extensively with Linda Sohl-Donnell and Fred Strickler and in 1992 was selected to perform with am/FM, a Chicago-based tap company. She presently teaches at Defore Dance Center, the Dance Factory and Riverside College.

Raphael Murphy, a self-taught musician, began playing trumpet as a child and eventually learned to play flute, guitar, vibes, piano and a host of other musical instruments. His musical career is extensive and eclectic, performing world-wide in various bands and as a soloist, and includes more than forty years of teaching music.

Monique L'Heureux has been Technical Director/Lighting Designer for RIT since 1990. She is also the resident designer for San Pedro City Ballet, Ballet Unlimited and Jazz Spectrum. Monique recently designed for five west coast companies in the National Festival of Regional Dance America in Houston, TX, lighting for *A Child's Christmas in Wales*, and production management for two venues of Dance Kaleidoscope. She is co-founder of Dance Design Alliance. Monique is a member of the United Scenic Artists.

Administrative Staff: Linda Sohl-Donnell, Artistic Director: Kay Davis, Administrative Director; Mason & Gatto Inc., Certified Public Accountants; Friends/Unlimited, bulk mailing and advertising.

Board of Directors: Carolyn Clarke, Leslie Clifford, Kay Davis, Marilyn Gatto, Ted Gatto, Gary Mocnik, Linda Sohl-Donnell.

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Management and Tour Direction: Arthur Shafman International, Ltd. P.O. Box 352, Pawling, N.Y. (914) 855-3005

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, November 18, 1997 - 7:30 P.M.
Madsen Recital Hall

BYU FLUTE CHOIRS

Program

Silver Breeze
Charlotte Bartholomew, *conductor*

Air from *Suite in D*	Johann Sebastian Bach (1685-1750) arr. James Christensen
Quintet Adagio Minuet Allegro	Alessandro Scarlatti (1660-1725)
Madrigal	Philippe Gaubert (1879-1941) arr. Ervin Monroe
Black is the Color of My True Love's Hair	Traditional arr. Ricky Lombardo
Tambourin	François Joseph Gossec (1734-1829) arr. Michael Axtell

Intermission

Flutes Futura
Elizabeth Ruppe, *conductor*

Cassation	Jindrich Feld (b. 1925)

Angstrom	Anthony G. Holland (b. 1955)
Tag!	David L. Wells

Silver Breeze
Andrea Allgrunn
Clarissa Anderson
Lora Jean Bennion
Kristina Bordon
Shannon Butler
Jennifer Cope
Laura Dickey
Amber Dobson
Lynn Goodsell
Melissa Hawkins
Marisa Jaeger
Sarah Johnson
Clarissa Keraga
Amy Malmberg
Melanie Mickelson
Tara Miner
Kerrin Oliekan
Lyndsay Peper
Christy Shumway
Lai Veikoso
Heather Watts

Flutes Futura
Megan Bartholomew
Jennifer Brown
Kristin Clawson
Kirsten Dekker
Kristie DeRoque
Laurie Halgren
Denise Hamilton
Rachel Hobbs
Cristina Hulme
Kim McVey
Connie Merrell
Kristi Meyers
Lisa Poll
Crystal Shields
Trisha Topham

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, November 19, 1997 - 7:30 P.M.
de Jong Concert Hall

STRING ORCHESTRA CONCERT
Walter B. Birkedahl, *director*

Program

Concerto No. 3 in C Minor, op. 6, no. 3 — Arcangelo Corelli
(1653-1713)

Largo--Allegro
Grave--Vivace
Allegro

Linsey Greene and Gwen Walters, *violins*
Julia Harmon, *cello*

Divertimento in D Major, K. 136 — Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Andante
Presto

Intermission

Fantasia on Greensleeves — Ralph Vaughan-Williams
(1872-1958)

Alicia Mildenstein, *violin*
Tahlia Anderson, *harp*

Irish Tune from County Derry — arr. Grainger

Wave (bossa nova by Jobim) — arr. Alex Smith
Assisted by the BYU Salsa Combo

STRING ORCHESTRA

Violins

Barker, Jennifer; Open, Littleton CO
Barlow, Andra; Elementary Education, Ithaca NY
Baum, Christina; Music Dance Theater, Springville UT
Beatty, Jennifer; Open, Kansas City KS
Benac, Sarah; Geology, Dallas TX
Borneman, Kristen; Accounting, Farmington UT
Coleby, Kimberly; Nursing, SLC UT
Cook, Rebecca; Piano Performance, Oakridge TN
Crapo, Eileen; Physics, Schenectady NY
Dalton, Juli; Open, Vancouver WA
Davenport, Amber; Family Science, Rexburg ID
Davidson, Katie; Piano Performance, Mount Pearl Canada
Dentler, Janeen; Biology Teaching, Spokane WA
Dichens, LesliAnn; Speech Pathology, Fairport NY
Dunn, Catie; Pre-Physical Therapy, Bristol TN
Dunn, Melanie; Open, Bluffdale UT
Echols, Leslie; Psychology, Monett MO
Ellison, Trevor; Zoology, Chesterton IN
Evans, Laurie; Secondary Education, Austin TX
Evans, Melinda; Social Science Teaching, AF UT
Farnsworth, Annalisa; Open, Puyallup, WA
Francom, Kim; Open, Newbury CA
Forsyth, Jill; Physical Therapy, Kennewick WA
Gillespie, Julie; English, Vancouver WA
Graves, Megan; Open, San Diego CA
Greene, Linsey; Nursing, SLC UT
Hatch, Amy; Elementary Education, St. George UT
Hart, Julie; Microbiology, Pocatello ID
Haynes, Tara; Piano Performance, Orem UT
Heal, Amy; Business, SLC UT
Higginson, Beth; Humanities, Joplin MO
Hohl, Tracie; Open, New Canaan CT
Isakson, Joanna; Therapeutic Recreation, Germany
Jackson, Elizabeth; Chemical Engineering, SLC UT
Jensen, Jodi; Art History, Page AZ
Johnson, Cheryl; Finance, Houston TX
Jones, Jennifer; Open, Lake Oswego OR
Komm, Kimberly; Travel and Tourism, Spokane WA
Klumb, Greta; Math, Cedar Grove WI
Lamoreaux, Alecia; Humanities, West Jordan UT
Lamoreaux, Spencer; Computer Engineering, Gilbert AZ
Langford, Deborah; Elementary Education, Dothan Al
Langlois, Dawn; English Teaching, Cheyenne WY
Lyman, Jeanette; Geology, Los Alamos NM
Maschmeyer, Nelda; Zoology, Boulder CO
Mattson, Amanda; Psychology, Overton NV
McQueen, Andria; International Relations, Denver CO
Mildenstein, Alicia; Open, Provo UT
Nash, Celeste; Humanities, Puyallup WA
Neeley, Shannon; Statistics, Fremont OH
Nelson, Dianne; Interior Design, Pittsburgh PA
Neuenschwander, Laurissa; International Relations, Kaysville UT
Nielsen, Amy; Human Biology, Modesto CA
Olson, Anika; English, West Sayville NY
Olson, Rebecca; Chemistry, Butte MT
Parry, Lindsay; Family Science, Page AZ
Patterson, JoAnn; Biology Teaching, Mesa AZ
Ruch, Tannja; Open, Normal IL
Schmidt, Natalie; Open, Shrewsbury MA
Sims, Ashley; Math, Manassas VA
Symons, Cherilyn; English, Davenport IA
Tolman, Rachelle; Elementary Education, AF UT
Turley, Cara; Speech Pathology, Mesa AZ
VanUitert, Rebecca; Open, Ogden UT
Walters, Gwen; Zoology, Las Vegas NV
Webb, Sarah
Walters, Gwen; Zoology, Las Vegas NV
Young, Andrea; Early Childhood Ed./El. Ed., Rupert ID

Violas

Bair, Janelle; Secondary Education, Burley ID
Brown, Melissa; Humanities, Lindon UT
Ernst, Megdalynn; Business Operations, Spanish Fork UT
Harrison, Amanda; Accounting, Folsom CA
Jesclard, Jodi; Business Management, Anchorage AK
McElroy, Benjamin; Open, Bellevue WA
Phillips, April; Conservation Biology, Solon OH
Swenson, Brian; Zoology, Logan UT
Vetuski, Ben; Intn. Law and Diplomacy, Houston TX
Waite, Kendra; History, Fairview WY

Cellos

Archibald, Amber; Music Education, Las Vegas NV
Harmon, Julia; Music Education, Flanders NJ
Jolley, Robin; English, Mentor OH
Jones, Katherine; Open, Libertyville IL
Kershaw, Robert; Computer Science, Dallas TX
Schaad, Holly; Math, Kaysville UT

Basses

Kilstrom, Ryan; EET, Seattle WA
Weaver, Lisa; Physics, Lafayette LA
Wyatt, Brook; Mechanical Engineering, Anchorage AK

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, November 19, 1997 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Amy Wilson
piano

Student of
Jeffrey Shumway

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Fantasia in C Minor, BWV 906	Johann Sebastian Bach (1685-1750)
Sonata in C Minor, op. 10, no. 1 Allegro molto e con brio Adagio molto Finale: Prestissimo	Ludwig van Beethoven (1770-1827)
Images I Reflets dans l'eau Hommage à Rameau Mouvement	Claude Debussy (1862-1918)
Scherzo No. 2 in B-flat Minor	Mily Balakirev (1837-1910)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, November 20, 1997 - 9:00 P.M.
Madsen Recital Hall

SENIOR RECITAL

Richard Tate
composition

Student of
David Sargent, Stephen Jones, Michael Hicks

Required for the degree Bachelor of Music with a major in Composition

Program

Suite #1 for Mixed Sextet
I. Darin's Prison
II. There is no solitude
III. Inceptions of Yesterday

Crystal Shields, *flute*
Mika Brunson, *oboe*
Stormi Winscot, *clarinet*
Winona Vogelmann, *violin*
Marta Smith, *viola*
Nathan Jasinski, *cello*
Ethan Wickman, *conductor*

2 Antipoems
¡Socorro!
La situación se torna delicada

Kimberly Tate, *mezzo soprano*
Aimee Nolte, *piano*

El Pescador

Rick Winscot, *trumpet*
Richard Tate, *trumpet*
David Denniston, *french horn*
Elena C. Hansen, *euphonium*
Dan Bryce, *tuba*

Brundage Fantasy

Stormi Winscot, *clarinet*
Heather Fernuik, *bassoon*
Winona Vogelmann, *violin*
Marta Smith, *viola*
Nathan Jasinski, *cello*
Rick Winscot, *conductor*

Tomorrow's Door

Richard Tate, *trumpet*
Amy Fairbanks, *vibraphone*

BYU SCHOOL OF MUSIC PRESENTS

MEN'S CHORUS

Mack Wilberg, *director*

Thursday, November 20, 1997
7:00, 9:00 P.M.
de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS

Mack Wilberg, ***director***

Ryan Murphy, Kenneth Plain, James Kasen, and Jim Laudie, ***accompanists***

Program

Brothers, Sing On!	Edvard Grieg

I

Two Old Hymn Texts

*Fight the Good Fight With All Thy Might (J.S.B. Monsell)	John Gardner
*The King of Love My Shepherd Is (Henry Baker) Nathan Northrup, *soloist* Marin Wall and Trisha King, *flute*	arr. Mack Wilberg

II

Two Contemporary Sacred Settings

Praise Him (Psalm 150)	Michael Cox
Ave Maria (Angelus Domini) Tim Brandt and Eric Mourtyos, *soloists*	Franz Biebl

III

Five Early English Lyrics

Full Fathom Five (Shakespeare)	Theodore Morrison
Sigh, No More Ladies (Shakespeare)	Robert Washburn
It Was a Lover and His Lass (Shakespeare)	William Mathias
Epitaph on John Jayberd of Diss (John Skelton)	Ralph Vaughan Williams
Welcome, Yule (Anon., 15th Century)	William Mathias

IV

Folk Music from Around the World

Song for the Mira (Canada) Timothy Merrill, *soloist*	Allister MacGillivray arr. Stuart Calvert
Sixteen Tons (United States)	Merle Travis arr. Kirby Shaw
Child of God (United States)	arr. Emily Crocker
*El Yivneh Hagalil (Israel)	arr. Peter Sozio
Hol' You Han' (Jamaica) Charles Hamilton and Tom Tree, *soloists*	arr. Paul Rardin

V

Sounds of the South

Bile Them Cabbage Down Peter Carr, *soloist*	Southern Mountain Folk Song arr. Mack Wilberg
Do You Want to Go to Heaven, from "Big River" Paul Bennion, Charles Hamilton, and Raymey Walther, *soloists*	Roger Miller arr. Ed Lojeski
Down in the Valley	Kentucky Folk Song arr. George Mead
Next to Lovin' (I Like Fightin' Best) from "Shenandoah" Tim Brandt, Daniel Jarvis, and Clinton McKinlay, *soloists*	Peter Udell-Gary Geld arr. Kirby Shaw

*Selections included on the new Men's Chorus CD release "Awake, My Soul" which will be on sale in the lobby this evening.

Stage direction by David Warner (BYU faculty member).

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS

Tenor I
Nathan Andersen
Micah Bahr
Ben Bailey
Alberto Ballado
Scott Barlow
Matt Bradbury
Chris Bunderson
David Coltrin
Darin DeMille
Clin Eaton
Nathan Frost
Rick Gabbitas
Jon Gardner
Jason Gray
Charles H. Hamilton
Gregory Hansen
Scott Hansen
Jared Hanson
Jon Hoagland
Brian Hochhalter
Kevin Hochhalter
Braden Jacobs
Joshua Keith
Spencer Kofoed
Michael Laundry
Craig Loveridge
Jason Mansfield
Ben Maxfield
Keith McCauley
Dan McDavitt
Brian Miller
Chris Monson
Bob Morley
Erik Mourtyos
Andrew Nielsen
Graham Northrup
Nathan Northrup
Dave Nutter
Jared Nye
Wayne Ormsby
Matthew Petersen
Judson Pitts
Bradley Reeves
Brent Reeves
Bryan Reeves
Spencer Richards
Jim Rowberry
Brian Sanders
Troy Skousen
Tyler Stinson
Jim Tidwell
Scott Topham
Alfredo Travassos
Will Traynor
Raymey Walther
David White
Neil White
Mike Wirthlin
P.J. Woolston
Jonathan Yarrington

Tenor II
Adam Allgaier
Marc Anderson
Ryan Bailey
Brannon Batchelor
Russ Brown
Matthew Bullock
Shawn Busken
Blair Carlson
Mark Christenson
Adam Clark
Ben Conover
Jonathan Dayton
Michael Dorius
Gregory Duffin
Alan Earl
Mark Eldredge
Eric Erickson
Tyler Erickson
Larry Fox
Matt Godfrey
David Gordon II
Stan Gordon
Michael Gragun
Ben Haacke
David Hansen
Jeremy Hawkes
Jonathan Hyatt
Douglas Ipson
Tim Jacobson
Martin Johnson
Alvin Jones
Bryce Jorgensen
Jim Laudie
Ted Long
David Macmillan
Brian Moore
Ryan Nelson
Joshua Nielsen
Ben Ohran
David Parma
Ryan Passey
Ted Pyper
Brandon Roberts
Quintus Schulzke
Joshua Sherrill
Arthur Smith
Russ Sperry
Cameron Turley
David Wardle
Daniel Wells
Edwin Wells
Spencer Wheelwright
Zach Wily
Andrew Youngquist

Bass I
George L. Anderson
Taylor Anderson
Paul Bennion
Curtis Black
Michael Black
David Blackett
David Boss
Tim Brandt
Randy Britsch
Jacob Cahoon
Jeremy Call
Peter Carr
Will Carr
Peter Crane
Brent Drennan
Brandon Fullmer
Blake Hale
Aaron Hales
Greg Hansen
Shane Hopkins
Scott Jackson
Scott Johnson
Bradley Knoles
Christian Koehle
Kevin Lafond
Doug Larsen
Jeff Larson
Kurtis Lightheart
Ian Lowman
Robert MacKay
Clinton McKinlay
Tim Merrill
Bryan Meyers
James Ogilvie
Stephan Ogilvie
Clint Palmer
Marc Paxton
John Peterson
Kyle Peterson
Matthew Probst
Phillip Redd
Paul Reynolds
Melvin Richardson
Warren Robison
Matt Rogers
John Rowberry
Daniel Swinton
Dan Simmons
Daryl O. Smith
Kevin Smith
David Snavely
Nathan Sprague
Rusty Terry
AlbertoTreviño
Jared Turner
Robert Walker
Matt Walsh
Bob Watson
Jerry Wilcox
Ben Winters

Bass II
Nathan Allen
Christian Allred
Scott Bateman
Matt Bird
Scott Blomquist
Randy Braegger
Ken Breinholt
Asher Cameron
Rylan Chan
Steve Clayson
Scott Curtis
Kyle Fife
Ryan Fletcher
Dennis Flynn
Joshua Ford
Joseph Franz
Greg Giauque
Jason Glenn
Neal Graff
Kevin Gunnell
Matt Hall
Ray Hammond
Tim Hammond
David Hersam
Ryan Hinton
Jonathan Hull
Daniel Jarvis
Brayden King
Randall Knight
Mike Lambarth
John LeBaron
Mark Meilstrup
Michael Meyers
Ryan Mitton
Mark Mumford
Matt Nielsen
Christian Nielson
Robert Olson
Dan Pace
John Payne
Jon Peachey
Aaron Peterson
Matthew Pinegar
Devin Pratt
Matthew Rich
Michael Richardson
Mike Riches
Shannon Shirk
Michael Skeen
Kevin R. Smith
Nick Stetich
Bartt Stucki
Dustin Tanner
Jacob Thomas
Michael Thomas
Steve Ting
Tom Tree
Jesse Udall
Dan Vogler
Kris Whitehead
Phillip Wilson
Samuel Wolfe
Joshua Yates
SaiHo Yau

BYU SCHOOL OF MUSIC PRESENTS

STUDENT CHAMBER MUSIC NIGHT

Friday, November 21, 1997
7:15 P.M.
Madsen Recital Hall

STUDENT CHAMBER MUSIC RECITAL

Trio in A Minor for Clarinet, Cello and Piano, op. 114 Brahms
IV. Allegro
Michelle Watabe, *clarinet*
Brian Stucki, *cello*
Amanda Moody, *piano*

Piano Quartet in G Minor, op. 45 Fauré
I. Allegro Molto Moderato
Winona Vogelmann, *violin*
Tessy Lund, *viola*
Brian Stucki, *cello*
Ryan Murphy, *piano*

Piano Quintet in A Major, op. 114, "Trout" Schubert
I. Allegro
Chris Baker, *violin*
Leilani Parente-Rogers, *viola*
Billy Zhao, *cello*
Dan O'Bryant, *bass*
Michelle Baker, *piano*

Piano Trio in C Minor, op. 1, no. 3 Beethoven
I. Allegro con brio
Jason Swigert, *violin*
Ryan Swigert, *cello*
Katie Swigert, *piano*

44 Duets for Two Violins Bartok
No. 12 Hay Song
No. 25 Hungarian Song
No. 10 Ruthenian Song
No. 14 Pillow Dance
Ashley Davies and Jennie Hawkes, *violin*

Sonata for Oboe and Harp Ruft
Andra White, *oboe*
Rachel Young, *harp*

String Trio in C Major, op. 10	Dohnanyi

I. Allegro
IV. Allegro vivace

John Gardner, *violin*
Marta Smith, *viola*
Jeremy Woolstenhulme, *cello*

String Quartet in C Minor, op. 18, no. 4	Beethoven

I. Allegro ma non tanto

Ingrid Scherer, *violin*
Heidi Keith, *violin*
Eric Scherer, *viola*
Nathan Jasinski, *cello*

Piano Quintet in A Major	Dvorak

I. Allegro ma non tanto

Brigham Dastrup, *violin*
Kelly Roper, *violin*
James Rhodes, *viola*
Kathryn Price, *cello*
Karen Chapman, *piano*

Piano Trio in D Minor, op. 49	Mendelssohn

I. Molto allegro ed agitato

Matthew Oshida, *violin*
Dorothy Hardin, *cello*
Kalo Latu, *piano*

String Quartet in C Major, op. 59, no. 3	Beethoven

I. Andante con molto--Allegro Vivace

Jane Thompson, *violin*
Melissa Russell, *violin*
Jeron Chamberlain, *viola*
Jeremy Woolstenhulme, *cello*

Skrzypce for Violin Quartet Lutoslawski
I. Zalotny
II. Gaik
III. Gasior
IV. Rektor

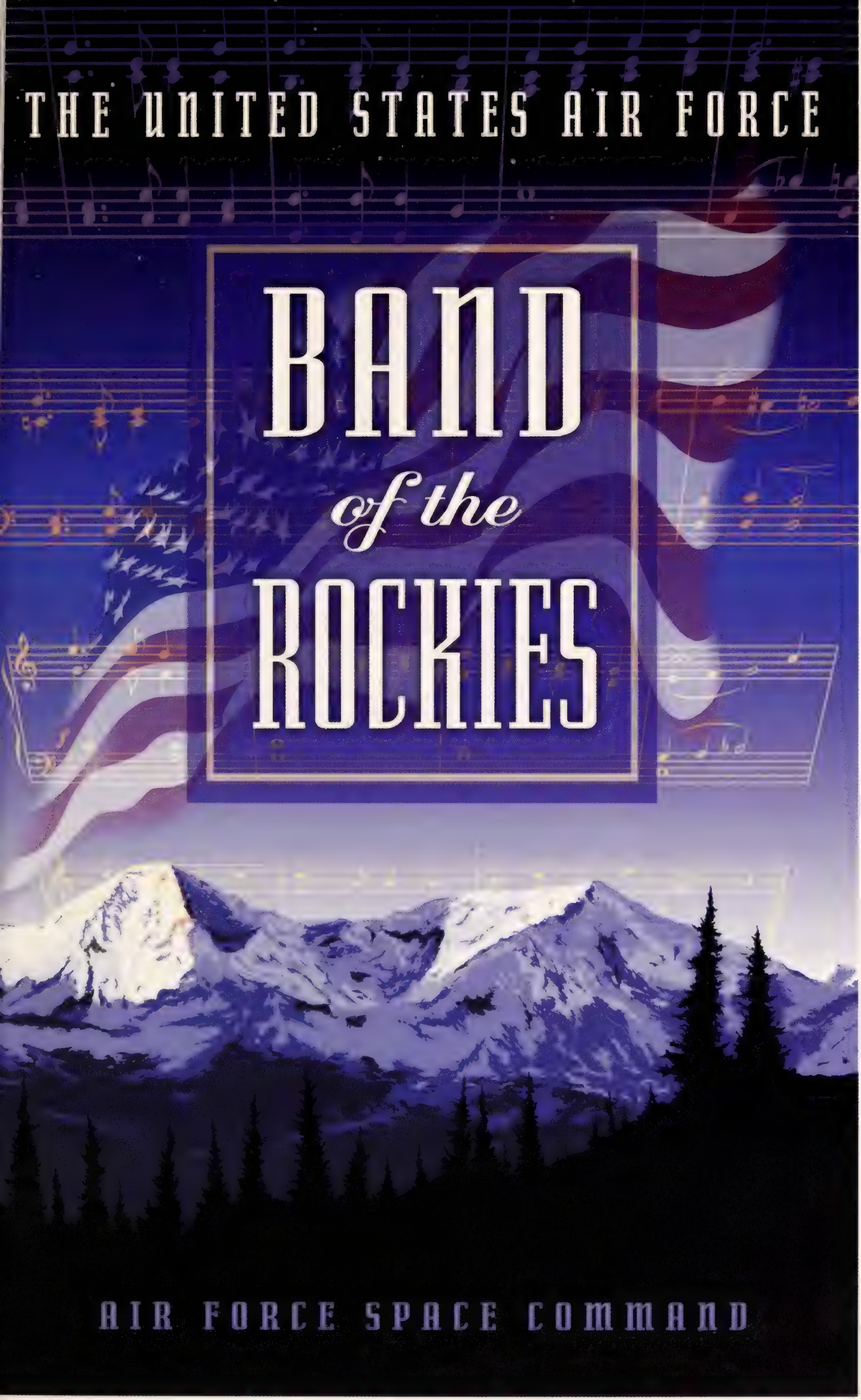
Adrienne Miller, *violin*
Emily Richards, *violin*
Allison Unsworth, *violin*
John Wright, *violin*

String Quartet in F Major, op. 59, no. 1 Beethoven
II. Allegretto Vivace e Sempre Scherzando

Ellen Jacob, *violin*
Mihaela Ganea, *violin*
Dianna Rhodes, *viola*
Emma Farnsworth, *cello*

THE UNITED STATES AIR FORCE

BAND *of the* ROCKIES



AIR FORCE SPACE COMMAND

Air Force Space Command is pleased to welcome you to this special presentation by The United States Air Force Band of the Rockies. As the Band travels throughout our great nation, they represent all of the members of our Air Force team. We as Americans have enjoyed the priceless gift of freedom for generations and these Air Force men and women are proud of their ongoing role in support of freedom and human dignity across the globe. Those of us in Air Force Space Command stand ready to meet the challenges of the future with an even greater sense of purpose through our support to the nation's Armed Forces through space.

Today we are delighted to share with you the outstanding talents of the members of The United States Air Force Band of the Rockies. Like our Air Force professionals stationed around the world, this group demonstrates the achievements made possible through commitment and teamwork. We hope you find this performance uplifting. Thank you for attending.

Cover illustration and design by Mr. Chris Hureau, 10CS/SCGV, USAF Academy, CO.

Brigham Young University
School of Music
Presents

THE RAMPART WINDS

with performers

Cheryl White, *flute*
William Anderson, *oboe*
Scott Richardson, *clarinet*
Randy Doersch, *horn*
Mark Ortwein, *bassoon*

Friday November 21, 1997 at 7:30 p.m.
151 Tanner Bldg. (BYU Campus)

Program

Overture to the Marriage of Figaro .... Wolfgang Amadeus Mozart
trans. Richard L. Hills

Summer Music .... Samuel Barber

Danny Boy .... Traditional
arr. Frank Milholland

Trio for Oboe, Clarinet and Bassoon .... Heitor Villa-Lobos
Vivo

Trois Pieces Breves .... Jacques Ibert
Allegro
Andante
Assez lent

INTERMISSION

Scherzo .... Eugene Bozza

2-Bit Contraptions for Flute and Horn .... Jan Bach
Second Lieutenant
Calliope
Gramophone
Pinwheel

Pulcinella Suite .... Igor Stravinsky
Toccata
Gavotte and Variations
Vivo
arr. TSgt Bill Anderson

Easy Winners .... Scott Joplin
trans. Anthony Iannaccone

Blaserquintett in E flat .... Anton Reicha
Andante grazioso
Allegro molto

The Rampart Winds

The Rampart Winds is the premier woodwind quintet of The United States Air Force Band of the Rockies. Each of the five professional, full-time musicians brings a rich background of experience. They have studied in such places as New Orleans, Boston, Philadelphia, Las Vegas, California and Wisconsin. Effectively combining their varied backgrounds, the Rampart Winds has performed throughout the United States, including Hawaii and their home state of Colorado.

The Rampart Winds repertoire includes recent compositions, the standard woodwind quintet classics and arrangements of orchestral works. The arranging staff of the Band of the Rockies continually provides fresh and exciting original compositions and arrangements of popular musical selections for the ensemble to perform.

This versatile group performs public recitals, young people's concerts for students of all grade levels, patriotic shows and for military functions such as the 1997 Summit of the Eight held in Denver, Colorado. Also, many college and high school students have benefited from master classes and clinics which are conducted by the group members.

Members of Rampart Winds

Technical Sergeant Cheryl White, *flute*, is from Lafayette, Louisiana. She holds a Bachelor of Music Education Degree from Loyola University in New Orleans, and a Master of Music Degree from Temple University in Philadelphia. Cheryl has studied flute with Murray Panitz, Kazou Tokito and John Barcellona. She has performed with the Acadiana Symphony in Lafayette, Louisiana, the Rose Tree Pops Orchestra in Springfield, Pennsylvania, and was a member of the River's Edge Trio in Philadelphia. Before joining The United States Air Force Band of the Rockies in 1993, Cheryl was a member of the 523rd Air Force Band in Washington, and the 15th Air Force Band in California.

Technical Sergeant William Anderson, *oboe*, is from Wakefield, Massachusetts. He earned a Bachelor of Music Degree from Boston University and a Master of Music Degree in Oboe Performance from the New England Conservatory of Music. Bill has studied with Ira Deutsch and Larry Thorstenberg of the Boston Symphony. He has played with The Portland Symphony (Maine), New Hampshire Symphony, The Chamber Orchestra at U.S.I.U. in San Diego, and The New World Symphony under the direction of Michael Tilson Thomas in Miami, Florida. Sergeant Anderson joined the The United States Air Force Band of the Rockies in March, 1995.

Technical Sergeant Scott Richardson, *clarinet*, is a native of Las Vegas, Nevada. He received a Bachelor of Arts Degree from the University of Nevada, Las Vegas in 1983 and a Master of Music Degree from the University of Southern California in 1986. From 1986 - 1990, Scott played with the Las Vegas Symphony Orchestra, Nevada Opera Theatre and the Nevada Symphonic Wind Ensemble. In 1990, he joined the Band of the Golden West, March AFB, California where he was principal clarinet. While in California, he also played with the Inland Empire Orchestra, the Mountain Chamber Orchestra and was principal clarinet in the Desert Symphony. Scott has been a member of The United States Air Force Band of the Rockies since August, 1994 and is also co-principal clarinet in the Concert Band.

Senior Master Sergeant Randy Doersch, *horn and musical director,* is a native of Madison, Wisconsin. Randy received his Bachelor of Music Degree in Music Education from the University of Wisconsin and also holds a degree in computer science from Chapman University. Randy's professional experience includes performing with the Colorado Opera Orchestra, Colorado Springs Symphony, Milwaukee Symphony and the Cascade Music Festival Orchestra in Oregon. He has studied horn with Barry Benjamin, Paul Tervelt, Mary Gingrich and John Keene. Randy joined The United States Air Force Band of the Rockies in 1983.

Technical Sergeant Mark Ortwein, *bassoon*, is a native of Las Vegas, Nevada. Mark attended Loyola University in New Orleans for two years before transferring to Boston University, where he received his Bachelor of Music Degree in Bassoon Performance. In his final year at Boston University, he won the Alan Mark Roberts Performance Competition, and was a finalist in the Boston University/Boston Pops Concerto Competition. In 1988, Mark was chosen to participate in the Walt Disney World All American College Orchestra at Epcot Center. Upon returning to Las Vegas, he performed with the Las Vegas Symphony and taught at the Nevada School of the Arts. Mark was a member of the 15th Air Force Band at March Air Force Base, California, before coming to The United States Air Force Band of the Rockies in October, 1993.

The United States Air Force Band of the Rockies

The United States Air Force Band of the Rockies, under the direction of Colonel H. Bruce Gilkes, exemplifies the best of the past, present and future in traditional and contemporary music. In addition to the Marching and Concert Bands, a variety of smaller performing ensembles exists in order to provide a full spectrum of musical entertainment. These include the Falconaires Jazz Ensemble, Blue Steel, Galaxy Brass Ensemble, Stellar Brass, Rampart Winds, and Wild Blue Country.

From light classics and traditional marches, to current country and pop tunes and Broadway hits, the Band's programs contain a wide variety of repertoire guaranteed to please every family member. Also, new and refreshing arrangements of patriotic classics are a vital part of each performance. These great American favorites, orchestrated by the Band's own arranging staff, stir the hearts and minds of all Americans as they reflect upon the principles of freedom and liberty which make this nation great.

The United States Air Force Band of the Rockies performs for millions of people each year throughout the nation and most recently in Poland, in support of United States Air Force recruiting and public relations. One of two premier bands in the Air Force, the Band is sought out by schools and colleges from coast to coast for clinics and concerts and welcomes the opportunity to share its collective experience with the music education community. In addition, the Band also provides music in support of the unique missions of Air Force Space Command, the Air Force Academy and other commands in Colorado Springs.

A tradition of musical excellence is maintained through rigorous auditions and keen competition. Each member of the Band brings to every performance a wealth of educational and professional experience which greatly enhances the musical production.

Visit our web site at:

http://www.spacecom.af.mil/hqafspc/band/index.htm

The United States Air Force Band of the Rockies appears on behalf of General Howell M. Estes III, Commander, Air Force Space Command, 150 Vandenberg St, Suite 1105, Peterson AFB, CO 80914-4020.

CHRISTMAS ORATORIO, BWV 248
Johann Sebastian Bach
(1685-1750)

BRIGHAM YOUNG UNIVERSITY
Early Music Ensemble
Chorus and Orchestra

Douglas E. Bush, *conductor*

Friday, 21 November 1997
Provo Tabernacle

Monday, 8 December 1997
St. Mary of the Assumption
Park City

Early Music Ensemble
Douglas E. Bush, *director*

Soprano
Rebecca Buchert
Rosemary Demos
Amy Harris
Candice Johnson
Janell Johnson
Rachel Shill
Emily Smith
Karen Stott

Alto
Tiffany G. Call
Megan Connelly
Alison Coutts
Stephanie Curtis
Allyson Hawkins
Chantelle Komm
Crystal Komm
Dorothea Luschin
Sarah Matthews
Melinda Romney

Tenor
Clark Christensen
Benjamin Crandall
Mike Curtis
Bruce Hansen
Brent Kraczek
Perry Marshall
Jay Packard
Brian Stucki*

Bass
Robert-Jan August
Allen Buskirk
Matthew Curtis
Ryan Harris
David Lonstroth
David S. Orton
Derek Rowe
Michael Ware

Violin I
Ryan T. May
Sara Black
Ted Isaacson

Violin II
Kiersten Olson
Erin Spackman
Rixa Ann Spencer

Viola
Tara Bates
Benjamin McElroy

Cello
Elizabeth Dixon
Sean McFadden

Violone
Daniel O'Bryant

Flutes I and II
Julie Skidmore
Cari O'Neil

Oboes
Lindsay Robison
Valerie Nicol
Zachary Smith
Elizabeth Young

Bassoon
PJ Woolston

Trumpets
Barry Hillam
Alex Smith
Robert Matsen

Timpani
Lance LeVar

Organ
Ross Updegraaf
Lance Johnson, *rehearsal accompanist*

* Evangelist and Tenor soloist
Guest Soloists: Leslie Walker, *soprano*; Erin McOmber, *alto*; Darrell Babidge, *bass*

Christmas Oratorio, BWV 248
Johann Sebastian Bach
(1685-1750)

Part One
For the 1st Day of Christmas - St. Luke 2:1, 3-7

Coro: "Jauchzet, frohlocket, auf, preiset die Tage"

Jauchzet, frohlocket, auf, preiset die Tage, Rühmet, was heute der Höchste getan! Lasset das Zagen, verbannet die Klage, Stimmet voll Jauchzen und Fröhlichkeit an!	Rejoice, exult! up, glorify the days, praise what the Most High this day has done! Set aside fear, banish lamentation, strike up a song full of joy and mirth!
Dienet dem Höchsten mit herrlichen Chören, laßt uns den Namen des Herrschers verehren!	Serve the Most High with glorious choirs! Let us worship the name of the Lord!

Recitative, Evangelista: "Es begab sich aber zu der Zeit"

Es begab zich aber zu der Zeit, daß ein Gebot von dem Kaiser Augusto ausging, daß alle Welt geschätzet würde. Und jedermann ging, daß er sich schätzen ließe, ein jeglicher in seine Stadt. Da machte sich auch auf Joseph aus Galiläa, aus der Stadt Nazareth, in das jüdische Land zur Stadt die da heißet Bethlehem; darum, daß er von dem Hause und Geschlechte David war, auf daß er sich schätzen ließe mit Maria, seinem vertrauten Weibe, die war schwanger. Und als sie dasselbst waren kam die Zeit, daß sie gebären sollte.	And it came to pass in those days, that there went out a decree from Cæsar Augustus, that all the world should be taxed. And all went to be taxed, every one into his own city. And Joseph also went up from Galilee, out of the city of David, Nazareth, into Judea, unto the city of David, which is called Bethlehem; (because he was of the house and lineage of David:) To be taxed with Mary his espoused wife, being great with child. And so it was, that while they were there, the days were accomplished that she should be delivered.

Recitativo (Alto): "Nun wird mein liebster Bräutigam"

Nun wird mein liebster Bräutigam, Nun wird der Held aus Davids Stamm zum Trost, zum Heil der der Erden einmal geboren werden.	Now shall by beloved Bridgegroom, now shall the hero of David's house for the solace and salvation of earth at last be born.
Nun wird der Stern aus Jakob scheinen, sein Strahl bricht schon hervor, auf, Zion, und verlasse nun das Weinen, Dein Wohl steigt hoch empor.	Now will the star of Jacob shine, its radiance breaks through already; up, Zion, and leave weeping now, thy good mounts on high!

Aria (Alto): "Bereite dich, Zion"

Bereite dich, Zion, mit zärtlichen Trieben, Den Schönsten, den Liebsten bald bei dir zu sehn! Deine Wangen Müssen heut viel schöner prangen, Eile, den Bräutigam sehnlichst zu lieben!	Prepare thyself, Zion, with tender desire the Fairest and Dearest to behold with thee soon! Thy cheeks today must shine the lovelier; hasten most ardently the Bridegroom to love.

Choral: "Wie soll ich dich empfangen"

Wie soll ich dich empfangen, Und wie begegn' ich dir? O aller Welt Verlangen, O meiner Seelen Zier! O Jesu, Jesu, setze Mir selbst die Fackel bei, Damit was dich ergötze, Mir kund und wissend sei.	How shall I receive Thee and how encounter Thee? Oh, desired of all the world, oh, my soul's adornment! Oh, Jesu, Jesu set the torch by me Thyself, whereby that which pleases Thee, may be manifest and known to me.

Recitative, Evangelista: "Und sie gebar ihren ersten Sohn"

Und sie gebar ihren ersten Sohn, und wickelte ihn in Windeln und legte ihn in eine Krippen, denn sie hatten sonst keinen Raum in der Herberge.	And she brought forth her firstborn Son, and wrapped him in swaddling clothes, and laid him in a manger; because there was no room for them in the inn.

Choral (Soprano): Er ist auf Erden kommen arm"/
with Recitativo (Basso): "Wer will die Liebe recht erhöhn"

Er ist auf Erden kommen arm, Wer will die Liebe recht erhöhn, Die unser Heiland vor uns hegt?	He came poor upon earth Who can extol the love aright, our Saviour cherishes for us,
Daß er unser sich erbarm, Ja, wer vermag es einzusehen, Wie ihn der Menschen Leid bewegt?	for that he pities us; yea, who is capable of comprehending, how man's distress so moved Him?
Und in dem Himmel mache reich Des Höchsten Sohn kömmt in die Welt, weil ihm ihr Heil so wohl gefällt, und seinen lieben Engeln gleich. So will er selbst als Mensch geboren werden.	Make us rich in heaven, The son of the Most High comes into the world because its salvation pleases Him so well, and like unto His beloved angels, that He will Himself be born as man.
Kyrieleis!	Lord have mercy on us!

Aria (Basso): "Großer Herr, o starker König

Großer Herr, o starker König, Liebster Heiland, o wie wenig Achtest du der Erden Pracht!	Great Lord and mighty King, beloved Saviour, oh, how little dost thou esteem

Der die ganze Welt erhält,
Ihre Pracht und Zier erschaffen,
Muß in harten Krippen schlafen.

earthly pomp! He who
maintains the whole world,
and did create its ornament
and splendor, must sleep in
a hard manger.

Choral: "Ach mein herzliebes Jesulein"

Ach mein herzliebes Jesulein,
Mach dir ein rein sanft Bettelein,
Zu ruhn in meines Herzens Schrein,
Daß ich nimmer vergesse dein!

Oh, little Jesus, my
heart's love, make Thyself
a clean soft little bed, in
my heart's inmost shrine,
that I may never forget Thee.

Part Two
For the 2nd Day of Christmas - St. Luke 2:8-14

Sinfonia

Recitative, Evangelist: "Und es waren Hirten"

Und es waren Hirten in derselben
Gegend auf dem Felde bei den
Hürden, die hüteten des Nachts ihre
Herde. Und siehe, des Herren Engel
trat zu ihnen, und die Klarheit
des Herren leuchtet um sie,
und sie furchten sich sehr.

And there were in the same
country shepherds abiding
in the field, keeping watch
over their flock by night.
And, lo, the angel of the
Lord came upon them, and
the glory of the Lord shone
round about them: and they
were sore afraid.

Choral: "Brich an, o schönes Morgenlicht"

Brich an, o schönes Morgenlicht,
Und laß den Himmel tagen!
Du Hirtenvolk, erschrecke nicht,
Weil dir die Engel sagen,
Daß dieses schwache Knäbelein
Soll unser Trost und Freude sein,
Dazu den Satan zwingen
Und letztlich Frieden bringen.

Break forth, oh lovely
light of morn, and let the
heavens dawn! You shepherd
folk, be not afeared,
because the angel tells you
that this weak babe shall
be our comfort and joy,
thereto subdue satan and
bring peace at last.

Recitative, Evangelist: "Und der Engel sprach"

Und der Engel sprach zu ihnen:

And the angel said unto them:

The Angel:

Fürchtet euch nicht, siehe, ich
verkündige euch große
Freude, die allem Volke widerfahren
wird. Denn euch ist heute der
Heiland geboren, welcher ist
Christus, der Herr, in der
Stadt David.

Fear not: for, behold, I
bring you good tidings of
great joy, which shall be
to all people. For unto
you is born this day in the
city of David a Saviour,
which is Christ the Lord.

Recitative, Bass: "Was Gott dem Abraham verheißen"

Was Gott dem Abraham verheißen,
Das läßt er nun dem Hirtenchor
Erfüllt erweisen.
Ein Hirt hat alles das zuvor
Von Gott erfahren müssen.
Und nun muß auch ein Hirt die Tat,
Was er damals versprochen hat,
Zuerst erfüllet wissen.

That which God promised
Abraham, He now manifests
to the shepherd band,
fulfilled. A shepherd it
was had to learn all this
before from God, and now
also must a shepherd first
know the act fulfilled,
which He promised then.

Aria, Tenor: "Frohe Hirten, eilt"

Frohe Hirten, eilt, ach eilet,
Eh' ihr euch zu lang verweilet,
Eilt, das holde Kind zu sehn.
Geht, die Freude heißt zu schön,
Sucht die Anmut zu gewinnen,
Geht und labet Herz und Sinnen!

Joyful shepherds, haste, oh
haste, lest you tarry too
long, haste to see the
lovely babe. Go, the joy is
all too fair, seek to gain
grace, go, and refresh
heart and mind.

Recitative, Evangelist: "Und das habt zum Zeichen"

Und das habt zum Zeichen: Ihr werdet
finden das Kind in Windeln
gewickelt und in einer Krippen
liegen.

And this shall be a sign
unto you; Ye shall find the
babe wrapped in swaddling
clothes, lying in a manger.

Choral: "Schaut hin, dort liegt im finstern Stall"

Schaut hin, dort liegt im finstern
dess' Herrschaft gehet
überall. Da Speise vormals sucht
ein Rind, da ruhet jetzt der
Jungfrau'n Kind.

Behold here: there in a Stall,
dark stable lies the One
who has dominion over all.
Where, before, an ox sought
food, there now rests the
Virgin's Child.

Recitative, Bass: "So geht denn hin"

So geht denn hin, ihr Hirten, geht,
Daß ihr das Wunder seht;
Und findet ihr des Höchsten Sohn
In einer harten Krippe liegen,
So singet ihm bei seiner Wiegen
Aus einem süßen Ton
Und mit gesamtem Chor
Dies Lied zur Ruhe vor!

So go then hence, you
shepherds, go, that you may
witness the miracle;
and if you find the Son of
the Most High lying in a
hard manger, then sing Him
by His cradle, in a sweet
voice and with full choir,
this lullaby to rest.

Aria, Alto: "Schlafe, mein Liebster"

Schlafe, mein Liebster, genieße
der Ruh, wache nach diesem vor
aller Gedeihen! Labe die Brust,
Empfinde die Lust,
Wo wir unser Herz erfreuen!

Sleep, my Dearest, enjoy
Thy rest, from henceforth
watch over the wellbeing of
all, Refresh the Breast,
experience the joy, there
where we gladden our hearts.

Recitative, Evangelist: "Und alsobald war da bei dem Engel"

Und alsobald war da bei dem Engel
die Menge der himmlischen
Heerscharen, die lobten Gott und
sprachen:

And suddenly there was with
the angel a multitude of
the heavenly host, praising
God, and saying:

Chorus: "Ehre sei Gott in der Höhe"

Ehre sei Gott in der Höhe
Friede auf Erden und den
Menschen ein Wohlgefallen.

Glory to God in the
highest, and on earth
peace, good will toward men.

Recitative, Bass: "So recht, ihr Engel"

So recht, ihr Engel, jauchzt und
singet, daß es uns heut so schön
gelinget! Auf denn! wir
stimmen mit euch ein,
Uns kann es, so wie euch,
erfreun.

Then fittingly, you angels,
rejoice and sing, that
things turn out so
favorably for us this day.
Up then! We will join with
you, for we rejoice just as you.

Choral: "Wir singen dir in deinem Heer"

Wir singen dir in deinem Heer
Aus aller Kraft Lob, Preis und Ehr,
Daß du, o lang gewunschter Gast,
Dich nunmehr eingestellet hast.

We sing to Thee in Thy host
with all our might, praise,
honor and glory, that Thou,
o long-desired Guest, hast
now appeared.

Part Three
For the 3rd Day of Christmas - St. Luke 2:15-20

Chorus: "Herrscher des Himmels"

Herrscher des Himmels, erhöre
das Lallen, laß dir die matten
Gesänge gefallen, wenn dich
dein Zion mit Psalmen erhöht!
Höre der Herzen frohlockendes
Preisen, wenn wir dir jetzo
die Ehrfurcht erweisen, weil
unsre Wohlfahrt befestiget
steht.

Ruler of Heaven, hear our
stammering tones, let our
feeble singing please Thee,
when Thy Zion exalts Thee
with psalms! Hear our
hearts' triumphant praise,
when we now display our awe
before Thee, because our
welfare is assured.

Recitative, Evangelist: "Und da die Engel"

Und da die Engel von ihnen gen
Himmel fuhren, sprachen die
Hirten untereinander:

And when the angels had
departed from them into
heaven, the shepherds said
one to another:

Chorus: "Lasset uns nun gehen"

Lasset uns nun gehen gen
Bethlehem und die Geschichte
sehen, die da geschehen ist,
die uns der Herr kundgetan
hat.

Let us now go even unto
Bethlehem, and see this
thing which is come to
pass, which the Lord hath
made known unto us.

Recitative, Bass: Er hat sein Volk getröst"

Er hat sein Volk getröst',
Er hat sein Israel erlöst,
Die Hülf aus Zion hergesendet
Und unser Leid geendet.
Seht, Hirten, dies hat er getan;
Geht, dieses trefft ihr an!

He has comforted His people, He has delivered His Israel, sent help out of Zion and ended our suffering. Behold, shepherds, this has He done, go, this is what you will find!

Choral: "Dies hat er alles uns getan"

Dies hat er alles uns getan,
Sein groß Lieb zu zeigen an;
Dess' freu sich alle Christenheit
Und dank ihm dess' in Ewigkeit.

Kyrieleis!

This has He done for all of us, His great love to proclaim; in that all Christendom shall rejoice and thank Him eternally.
Lord have mercy on us!

Duett, Soprano and Bass: "Herr, dein Mitleid"

Herr, dein Mitleid, dein Erbarmen
Tröstet uns und macht uns frei.
Deine holde Gunst und Liebe,
Deine wundersamen Triebe
Machen deine Vatertreu
Wieder neu.

Lord, Thy compassion, Thy mercy comfort us and make us free. Thy gracious favor and love, Thy wondrous desire make new once more Thy father-faith.

Recitative, Evangelist: "Und sie kamen eilend"

Und sie kamen eilend und funden eide, Mariam und Joseph, dazu das Kind in der Krippe liegen. Da sie es aber gesehen hatten, breiteten sie das Wort aus, welches zu ihnen von diesem Kind gesaget war. Und alle, für die es kam, wunderten sich der Rede, die ihnen die Hirten gesaget hatten. Maria aber behielt diese Worte und bewegte sie in ihrem Herzen.

And they came with haste, and found both Mary and Joseph, and the babe lying in a manger. And when they had seen it, they published abroad the word which was spoken to them concerning the child. And all that heard it wondered at the tidings which the shepherds had told unto them. But Mary kept all these things, and pondered them in her heart.

Aria, Alto: "Schließe, mein Herze"

Schließe, mein Herze, dies
selige Wunder fest in deinem
Glauben ein!
Lasse dies Wunder, die göttlichen
Werke, immer zur Stärke
Deines schwachen Glaubens sein.

Lock, my heart, this blessed wonder fast within thy belief. Let this miracle of the divine works ever be the strength of thy weak faith!

Recitative, Alto: "Ja, ja, mein Herz"

Ja, ja, mein Herz soll es
bewahren, was es an dieser holden
Zeit zu seiner Seligkeit
für sicheren Beweis erfahren.

Yes, yes, my heart shall
guard for sure and certain
proof that which, at this
auspicious hour, it has
experienced for its bliss.

Choral: "Ich will dich mit Fleiß bewahren"

Ich will dich mit Fleiß bewahren,
Ich will dir
Leben hier,
Dir will ich abfahren,
dir will ich endlich schweben
Voller Freud
Ohne Zeit
Dort im andern Leben.

I will keep Thee diligently
in my mind, I will live
For Thee here,
I will depart with Thee
hence. With Thee will I
soar at last, filled with
joy, time without end,
there in the other life.

Recitative, Evangelist: "Und die Hirten kehrten wieder um"

Und die Hirten kehrten wieder um,
preiseten und lobten Gott
um alles, das sie gesehen und
gehöret hatten, wie
denn zu ihnen gesaget war.

And the shepherds returned
again, praising and giving
thanks to God for
everything that they had
seen and heard, as it was
told unto them.

Choral: "Seid froh dieweil"

Seid froh dieweil,
Daß euer Heil
Ist hie ein Gott und auch ein
Mensch geboren, der, welcher
ist der Herr und Christ
In Davids Stadt, von vielen
auserkoren.

Be joyful, meanwhile,
that our Saviour
is here born both God and
Man, He, Who is
the Lord and Christ
in the city of David chosen
of many.

Chorus, da capo from beginning of Part Three:
"Herrscher des Himmels"

Herrscher des Himmels, erhöre
das Lallen, laß dir die matten
Gesänge gefallen,
Wenn dich dein Zion mit Psalmen
erhöht! Höre der Herzen
frohlockendes Preisen, wenn
wir die jetzo die Ehrfurcht
erweisen, weil unsre Wohlfahrt
befestiget steht!

Ruler of Heaven, hear our
stammering tones, let our
feeble singing please Thee,
when Thy Zion exalts Thee
with psalms! Hear our
hearts' triumphant praise,
when we now display our awe
before Thee, because our
welfare is assured!

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, November 22, 1997 - 1:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Matthew Mar Oshida
violin

Student of
Igor Gruppman

Assisted by
Dian Baker-Drinkall, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Partita No. 2 in D Minor, BWV 1004 — Johann Sebastian Bach (1685-1750)
Allemanda
Corrente
Sarabanda
Giga

Piano Trio in D Minor, op. 49 — Felix Mendelssohn-Bartholdy (1809-1847)
Molto allegro ed agitato

Kalotini Latu, *piano*
Dorothy Hardin, *cello*

pause

Caprice No. 4 — Rudolph Kreutzer (1766-1831)

Sonata No. 5 in F Major, op. 24 "Spring" — Ludwig van Beethoven (1770-1827)
Allegro
Adagio molto expressivo
Scherzo-Allegro molto and Trio
Rondo-Allegro ma non troppo

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, November 22, 1997 - 2:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Christian Matthew Baker
violin

Student of
Igor Gruppman

Assisted by
Dian Baker-Drinkall, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata No. 1 in G Minor for unaccompanied violin Siciliano Presto	Johann Sebastian Bach (1685-1750)
Sonata No. 8 in G Major, op. 30, no. 3 Allegro Assai Tempo di Minuetto Allegro Vivace	Ludwig van Beethoven (1770-1827)
Caprice No. 24	Niccolo Paganini (1782-1840)
Concerto No. 2 in D Minor, op. 22 Allegro moderato Romance--Andante non troppo Allegro con fuoco: Allegro moderato	Henryk Wieniawski (1835-1880)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, November 22, 1997 - 7:30 P.M.
de Jong Concert Hall

The Brigham Young University School of Music is like totally stoked to present:

VOCAL POINT

performing
"Happy Valley Hang 9"

Vocal Point
is:

Danny "Surf Punk" Avery
Greg "High Tide" Baird
Paul "Low Tide" Baltes
Craig "California Dreamin'" Christiansen
Mike "Dude" Maughn
Jonny "Driftwood" Nabrotzky
Dave "Hula" Hall
Jay "Sandman" Howser
Dave "Boogie Board" Wilson

Advisor/Director/Good guy: Jim "Beach Front Property" Anglesey
Choreography: Nicki "Annette" Avery
Sound: Rick "Rad" Johns & Charles "Gnarly" Ballard

All songs arranged by Vocal Point and former Vocal Point Members

This concert approved for all of Happy Valley
No vocal chords were harmed during the making of this performance.
Check out our new CD *Fatter Than Ever* on sale now in your local lobby.
Thank you sincerely for all your support. You keep us singing!

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

Vocal Point would like to thank the following:

Hal Wing
Matt Avery
Peter Hansen
Jim Steele
Mark Clifford
Bob Ahlander
Bret Ramussen
Extempo
Nicki Avery
Rick Johns
Charles Ballard
Julie Ahlander
The BYU A Cappella Club
C.A.S.A.
The BYU School of Music
David Randall
Ron Simpson
Pete Codella
Ed Blaser
Performing Arts Management
Lara Saville
Don Kopp
Vehicle Rental
Amy Carr
President & Sister Bateman
President Hinckley
His Counselors
Past VP'ers
The Beach Boys
Adam Farb
Michele Ryals
Jimmy Franklin
Theresa Ellis
Dave Matthews Band
Hires
Abba
Steve Martin
Sesame Street
Will Smith
Tommy Lee Jones
Stacy
The Makers of Geritol
The cast of *Promised Land*
Willy Wonka
Chandler
The House Jacks
Fox Mulder
Rosie O'Donnell
Tom Cruise
Garth Brooks
Aha
Top Ramen
LaDawn
Michael W. Smith
Rockapella
Royal Skousen
Noam Chomsky
Walt Disney
Diamond Rio
Carrie
The Trenchcoats
Regis
Wahoo, Nebraska
John Denver
Captain Kangaroo
Deborah Tannen
Piedmont, California
Mary Chapin Carpenter
The Cartoon Network
Mission Impossible (IMF)
Dr. Suess
Dr. Spock
Dr. Joyce Brothers
Johnny B.
Tim Rice
Tim Curry
Curried Rice
Gene Roddenberry
Steven Speilberg
George Lucas
J.S. Bach
J.R.R. Tolkein
J.D. Power & Associates
Cicero
The Daily Universe
Steve Young
Stephen R. Covey
Steven Wright
Orson Scott Card
REO Speedwagon
Gandalf
Charitable drivers (both)
Ronco
Tuff Sheds
Emeril Lagasse
Bobby Flay
South Philly Steak & Pizza
The Mighty Thor
Michael Jackson
Dana Scully
David Letterman
Michelle
Charlie Daniels Band
Rodin vs Mothra
Elton John
Bill Cosby
Jim Hensen
The Bobs
Crystal Light
Weird Al Yankovic
The S.F. Giants
Monika
www.foodtv.com
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The Makers of Jello
Kara
Tigger
Kathi Lee
David Lunt
Spiderman
John Michael Montgomery
Annie
Bert & Ernie
George and Leo
Menudo
Subway Sandwiches
Cows
Donny & Marie
Major League Baseball
Kevin Bacon
Deacon Montrose
Chris Nielson
IHOP
Divine Comedy
And of course our family, friends and supporters
Thanks for coming!
VP would like to unthank:
T.G.I. Fridays
Jacques Derrida
Uncharitable Drivers

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, November 25, 1997 - 7:30 P.M.
de Jong Concert Hall

SYMPHONY ORCHESTRA

Walter B. Birkedahl, *director*
Richard Wright, *assistant director*

Program

Pageant	Murray Boren*
Rosamunde Overture	Franz Schubert (1797-1828)

Richard Wright, *conductor*

Concerto No. 2 in E-flat, K. 417 Allegro maestoso Andante Rondo	Wolfgang Amadeus Mozart (1756-1791)

Laurence Lowe, *horn*

Intermission

Symphony No. 2 in D Major, op. 36 Adagio molto--Allegro con brio Larghetto Scherzo: Allegro Allegro molto	Ludwig van Beethoven (1770-1827)

*BYU Faculty Member

SYMPHONY ORCHESTRA PERSONNEL

Violin I
Brigham Dastrup, *concertmaster*
Deanna Oshida
Tracy Olson
Dallin Creswell
Natalie Stirling
Amman Starr
Becky Roesler
Joanna Rich Hawkins

Violin II
Marilla Allen, *principal*
Ruth Brown
Kathy Ludlow
Jeremy Starr
Adam Sorenson
Kiersten Youngberg
Sarah Arnquist
Elizabeth Benne

Viola
Tara Bates, *principal*
Emily Bolles
Cari Bacon
Elizabeth Miner
Edyth Gardner
Kristine Fletcher
Shauna Meyer
Erin Chamberlain

Cello
Andrew Moore, *principal*
Kathryn Price
David Dastrup
Tyresha Ligota
Becky Earl

Bass
Jeremy Tilton
Regina Christiansen

Flute
Diana McKenzie, *principal*
Valerie Haring
Jennifer Faires

Oboe
Elizabeth Ann Young, *principal*
Jennifer Stopczynski

Clarinet
Nicole DeFriez, *principal*
Kristine Lee

Bassoon
Mollie Forbes, *principal*
P.J. Woolston

Horn
Laura Conley, *principal*
Jennie Longenecker
Tara Bailey
Emily Alice Baugh

Trumpet
James Chipman, *principal*
Katie Larson

Trombone
Jordan Jacobson, *principal*
Brent Arnold
C. Tyler Kay, *bass trombone*

Tuba
Sam McGuire

Timpani
Michael Henrie

Percussion
Paul Huff
Sean Jackson

Harp
Anamae Anderson

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, November 25, 1997 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES
Lawrence Green
guitar

Program

Joy To the World	George Frideric Handel (1685-1759)
Noche de Paz (Silent Night)	Franz Gruber arr. Robert Millett (b. 1946)
In the Bleak Mid-Winter	Gustav Holst (1874-1934) arr. Thomas Durham (b. 1950)
A Child is Born in Bethlehem	Traditional arr. David Sargent (b. 1941)
O Come, O Come Emmanuel	Traditional arr. G.R. Doc Taylor (b. 1952)
Pastores de Belen	Traditional Mexican Carol arr. G.R. Doc Taylor
Green's Leaves	arr. Lawrence Green (b. 1954)
Good Christian Men Rejoice	Traditional arr. Robert Millett

Greenhill	Murray Boren (b. 1950)
Variations on the hymn tune "Kingsfold"	Lawrence Green
Angels We Have Heard On High	Traditional arr. Lawrence Green

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, December 2, 1997 - 7:30 P.M.
Madsen Recital Hall

BYU Brass Choir & Timpani
BYU Trombone Choir
BYU Trombone Chamber Choir and Rhythm Section
BYU Brass Quintet

Daniel Bachelder, ***director***
David Denniston, ***graduate assistant***

Program

BYU Brass Choir

Prelude and Fanfare	Henry Purcell-Gordon
Funeral March	Felix Mendelssohn-Emerson
Rigaudon	André Campra-Wetzler
Divertissement March	Lynden DeYoung

BYU Trombone Choir

Equal: Andante	Ludwig Van Beethoven
Holy Is God The Lord	Felix Mendelssohn-Ostrander
Tower Music	Vaclau Nelhybel

BYU Brass Quintet

Contrapunctus I	Johann Sebastian Bach

BYU Trombone Chamber Choir

It's All Right With Me	Kai Winding
Tiger Rag	Jack Gale
Diversion	Fisher Tull

BYU Brass Choir

Psalm XIX	Benedetto Marcello-Snell
Fugue in D Minor	Don Haddad
Symphony for Brass & Timpani	Herbert Haufrecht
Dona Nobis Pacem	

BYU Brass Choir
Barry Hillam, *trumpet*
Hollie Carr, *trumpet*
Katie Larson, *trumpet*
David Denniston (grad. assistant), *horn*
Barbara Johnson, *horn*
Alisha Ard, *trombone*
Asher Haines, *trombone*
Elena Hansen, *euphonium*
Dan Bryce, *tuba*
Lisa Hardy, *timpani*

BYU Brass Quintet
Rick Winscot, *trumpet*
Rick Tate, *trumpet*
David Denniston, *horn*
(grad. assistant and coach)
Elena Hansen, *euphonium*
Dan Bryce, *tuba*

BYU Trombone Chamber Choir
Alisha Ard
Asher Haines
Jordon Jacobson
David Wood
Levi Draney
Curtis Winters
David Cashdollar
Brent Arnold
Drew Erickson, *bass*
Karl Johnson, *bass*
Joe Fifield, *piano*
Bart Gibb, *bass*
Randy Mott, *drums*

BYU Trombone Choir
Alisha Ard
Asher Haines
Jordan Jacobson
Levi Draney
Curtis Winters
Mike Bailey
David Cashdollar
David Wood
Quintas Schulzke
Shane Guthrie
Brent Arnold
Kurt Griffiths
Brian Lund
Jonathan Dukes
Lars Olson
Carl Franklin
Jacob Pruett
Spencer Finch
Bass
Karl Johnson
Drew Erickson
Tyler Kay
Mario Valenzuela
Brett Dupree

BYU SCHOOL OF MUSIC PRESENTS

BYU WIND SYMPHONY

Dr. David Blackinton, *conductor*

Wednesday, December 3, 1997
7:30 P.M.
de Jong Concert Hall

WIND SYMPHONY

David Blackinton, *conductor*

Program

Aegean Festival Overture	Andreas Makris b. 1930 arr. Major Albert Bader
Trauermusik (WWV73) (Trauersinfonie)	Richard Wagner (1813-1883) ed. Michael Votta
Piece of Mind Thinking Remembering Feeling Being	Dana Wilson

Intermission

Hillandale Waltzes Thème Valse èlègante Valse passionèe Valse sombre Valse volante Valse triste Valse de bonne humeur Valse brillante et joyeuse Valse oublièe	Victor Babin (1908-1972) arr. Dennis Nygren

William Holman, *clarinet soloist*

Country Gardens	Percy Grainger (1882-1961)
Strike	Stephen Jones (b. 1960)
Die lokrische Entscheidung	Albin Zaininger

Suite Francaise for Band — Darius Milhaud (1892-1974)
- Normandie
- Ile de France
- Alsace - Lorraine
- Provence

WIND SYMPHONY

Flute
Lisa Poll
Jennifer Hillam
Kristie de Roque
Rachel Farnsworth

Piccolo
Megan Bartholomew

Oboe
Zachary Smith
Melanie Carter

English Horn
Heather Dalby

Bassoon
Mollie Forbes
Heather Fernuik

Contra Bassoon
Nate Olson

Clarinet
Stephanie Zeller
Erica R. Egli
Sarah Jane Allred
Michelle Newbold (Eb)
Ryan Morrill
Kristine Lee
Cindy Cox
Sarah Case

Bass Clarinet
Kendall Pyper
Brooke Phillips

Contra Bass Clarinet
Andrea Worthen

Alto Saxophone
Tommy White
Lacey Loveridge

Tenor Saxophone
Rhett Nelson

Baritone Saxophone
Ginna Randle

Horn
Nick Brooks
Emily Zappe
John Tobler
Dave Gammon
Greg Coons

Cornet
Barry Hillam
Dan Thrower
Todd Blackinton
Matt Young

Trumpet
Josh Paul
Talia Richards

Trombone
Alisha Ard
Curtis Winters
Drew Erickson
Mario Valenzuela

Euphonium
Elena Hansen

Tuba
Jeff Case
Samuel McGuire

Percussion
David Osmond
Darren Bastian
Mitch Lee
RaeLyn Miner
John Black

Piano
Sean Jackson

Harp
Brigitte Liechty

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, December 4, 1997 - 7:30 P.M.
Madsen Recital Hall

SONGWRITER SHOWCASE

Ron Simpson, *director*

Tonight's program is a showcase of student songs modeled after similar professional events held in "music center" cities such as Los Angeles, New York, and Nashville, where songwriters demonstrate their work in front of peers, record industry, and publishing professionals.

Some of tonight's student writers are showing their first original songs, while others have considerable prior experience. All the students are working under the following guidelines to qualify for spots on our showcase: the writers may choose to write in any current style monitored and charted by the music industry. Collaboration is encouraged, and all vocals must be presented live, but not necessarily by the writer(s). Accompaniment may be either live or pre-recorded.

All students listed will not necessarily have an individual song performed tonight, but each has participated in some way, either as writer, co-writer, performer, or behind the scenes, in discussions that have led toward editing and refining the songs.

Performance order will be announced from the following list:

Kristie Bates
Colin Botts
Jennifer Boyer
Matt Bradbury
Chris Bunderson
Shannon Butler
Hollie Carr
James Carroll
Scott Clark
Marden Clark
Craig Coleby
Kathleen Conway
Cassidy Dickson
Todd Egan
Emily Evans
Laurie Evans
Emmy Garber
Nate Grow
Terrence Henry
Matt Herrick
Scott Karren
Kyle Kuemmerle
Nick Liechty
Kendra Lowe
David Madden
Trent Oliphant
Chris Peterson
Jennifer Peterson
Cameron Postelwait
Sharie Saunders
Ivan Wolfe

BYU SCHOOL OF MUSIC PRESENTS

A CELEBRATION OF CHRISTMAS

with

Brigham Young University Men's Chorus
Brigham Young University Singers
Brigham Young University Concert Choir
Brigham Young University Women's Chorus
Brigham Young University Philharmonic Orchestra

Friday, December 5, 1997
7:30 P.M.
Saturday, December 6, 1997
2:00 P.M. & 7:30 P.M.
de Jong Concert Hall
Harris Fine Arts Center

A CELEBRATION OF CHRISTMAS
with
Brigham Young University Men's Chorus
Brigham Young University Singers
Brigham Young University Women's Chorus
Brigham Young University Concert Choir
Brigham Young University Philharmonic Orchestra

I

Sussex Carol — arr. Dale Wood

Upon Judea's Plains (poem by Elder Bruce R. McConkie) — Adam Dawson

Combined Choirs
Ronald Staheli, ***conductor***

II

Welcome, Yule! — William Mathias
Ryan Murphy and Kenneth Plain, *piano*
The King of Love My Shepherd Is — arr. Mack Wilberg
Nathan Northrup, *tenor soloist*
Marin Wall and Tricia King, *flute*
Mistletoe — Phyllis Wolfe
Rusty Terry and Peter Carr, *soloists*
Betelehemu — Nigerian Christmas Song
Bob Morley, *soloist* — arr. Wendell Whalum

> We are glad that we have a Father to trust.
> We are glad that we have a Father to rely upon.
> Where was Jesus born?
> Where was He born?
> Bethlehem, the city of wonder.

Brigham Young University Men's Chorus
Mack Wilberg, ***conductor***

III

A Spotless Rose	Herbert Howells

Darrell Babidge, *baritone soloist*

Two Appalachian Carols	collected by John Jacob Niles

Jesus the Christ is Born
I Wonder as I Wander

little tree (poem by e. e. cummings)	Eric Whitacre

Dwight Bigler, *piano*

Brigham Young University Singers
Ronald Staheli, *conductor*

IV

Laudi alla vergine Maria	Giuseppe Verdi
Ding Dong! Merrily on High	arr. Andrew Carter
Mary's Lullaby	John Rutter
Deck the Halls	arr. James McKelvy

Brigham Young University Women's Chorus
Emily Neil and Jared Anderson, *conductors*

V

Ring Out, Wild Bells!	Ron Nelson
O Magnum Mysterium	Morten Lauridsen

O great mystery, and wondrous sacrament,
That animals should see the newborn Lord
Lying in their manger!
Blessed is the Virgin whose womb was worthy
To bear the Lord Jesus Christ. Alleluia!

The Twelve Days of Christmas	arr. Andrew Carter

Jeanne Kerry and Meredith Taylor, *soloists*

Brigham Young University Concert Choir
Mack Wilberg, *conductor*

Intermission

VI

Symphony No. 4 in G Major, "Winter Dreams" 1st movement	Gustav Mahler (1860-1911)

BYU Philharmonic Orchestra
Bryce Rytting, *conductor*

VII

Hark! The Herald Angels Sing	arr. David Willcocks

Audience and Philharmonic Orchestra

Hark! The herald angels sing
Glory to the newborn King!
Peace on earth and mercy mild,
God and sinners reconciled!
Joyful, all ye nations, rise;
Join the triumph of the skies;
With the angelic host proclaim
Christ is born in Bethlehem!
Hark! The herald angels sing
Glory to the newborn King!

Hail! The heav'n born Prince of Peace!
Hail! The Son of Righteousness!
Light and life to all he brings,
Ris'n with healing in his wings.
Mild he lays his glory by,
Born that man no more may die;
Born to raise the sons of earth,
Born to give them second birth.
Hark! The herald angels sing
Glory to the newborn King!

VIII

O Come, All Ye Faithful	arr. LeRoy Robertson
Angels We Have Heard On High	arr. Mack Wilberg

Emily Bradley, *soprano soloist*

Combined Choirs and Philharmonic Orchestra
Mack Wilberg, *conductor*

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

WINTER DREAMS

The first movement of Gustav Mahler's Fourth Symphony will be new to most of you, and unlike the choral music that makes up the rest of the program, it has no words to tell you what the music is about. I aim to compensate for this egregious inequity by telling you something about the music here.

Taking about sixteen minutes to play, this movement lasts four or five times as long as a typical choral anthem, so its dramatic shape unfolds much more slowly. Just as we watch *It's A Wonderful Life* with a different sense of pace and timing than we expect from, say, *Home Alone*, we enjoy Mahler more when we listen with a slower internal clock than we use for *The Carol of the Bells.*

Speaking of bells, the idea to play this movement on a Christmas program came from the sleigh-bells that sound right from the beginning. Between the bells and the charming, low-brow tunes that sound throughout, we could listen to this work on one level as a sort of Viennese counterpart to LeRoy Anderson's *Sleigh Ride,* at least for the first few themes. However, Mahler's music soon becomes far more harrowing than standard holiday fare—some kind of north-sea storm or disastrous holiday shopping trip blows through the middle of the piece—but the music wakes up from this nightmare before Christmas well before the end and settles back into convivial pleasures with even more gusto than we heard at the beginning. (Being committed to the principle of honesty in advertising, I admit that this Christmas spin—including the title in the program—is mine rather than Mahler's).

I hope the following general description will help you find the right listening pace for enjoying this work. We call the way in which this movement is organized "sonata form" (more precisely, it's in sonata-rondo form). You will hear the piece in three main phases or sections, each of which lasts about five minutes. The first part, or "exposition," presents the main melodies we will hear during the work. You may recognize the end of this section by a long and very gentle passage that features the cellos. During the second main section, or "development," the harmonies seem to wander restlessly. The melodies are snipped apart and shuffled in ever-new arrangements. In a way, the effect is analogous to the way we keep seeing the same objects in new configurations when we turn a kaleidoscope. The development gets progressively more agitated over time and reaches a climax at about the ten-minute mark before ending up in a strangely colorful yet distraught murmur. Then, in one of the most remarkable moments in the score (not quite eleven minutes along), the orchestra seems to suddenly shake off this agitation and confusion, abruptly wake-up, and instantly switch back to the leisurely pleasures we heard in the exposition. The first ten seconds of the theme seem to be missing, but looking back, we realize that the beginning of the theme sounded during the apparently aimless wandering at the end of the development section. The "waking up" marks the beginning of the final large section of the work. This "recapitulation" largely repeats the music from the exposition. One especially lovely moment comes when the gentle, lyrical second theme from the exposition (heard not quite two minutes into the work) is transformed into a passionate avowal in the recapitulation (at about eleven and a half minutes along). Then, in the final minute, the last nostalgic statement of the main melody of the movement transforms itself quickly into a jubilant finish.

Enjoy the ride, and Merry Christmas!

Bryce Rytting

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, December 6, 1997 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Joseph Sterling Nielsen
organ

Student of
Parley Belnap

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Praeludium et Fuga in E-flat Major, BWV 552	Johann Sebastian Bach (1685-1750)
Wachet auf, ruft uns die Stimme, BWV 645	Johann Sebastian Bach
O wie selig seid ihr doch, ihr Frommen, op. 122, no. 6	Johannes Brahms (1833-1897)
Orgelsonate II I. Lebhaft II. Ruhig bewegt III. Fuge: Mäßig bewegt, heiter	Paul Hindemith (1895-1963)
Adagio in E Major	Frank Bridge (1879-1941)
Variations de Concert, op. 1	Joseph Bonnet (1884-1944)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, December 6, 1997 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Kalotini Latu
organ

Student of
Parley Belnap

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Toccata et Fuga in D Minor, BWV 565	Johann Sebastian Bach (1685-1750)
Three Chorale Preludes from das Orgelbuchlein Est ist das Heil uns kommen her, BWV 638 Wenn Wir In höchsten nöten Sein, BWV 641 Wer nur den lieben Gott lässt walten, BWV 642	Johann Sebastian Bach
Praeludium et Fuga in G Major, BWV 550	Johann Sebastian Bach
Toccata from Dix Pieces	Eugene Gigout (1844-1925)
Sonata in D Minor, op. 65, no. 6 Choral and Variations Fuga Finale	Felix Mendelssohn Bartholdy (1809-1847)
Eleven Chorale Preludes, op. 122 Herzlich tut mich verlangen, no. 9 Herzlich tut mich verlangen, no. 10 O Welt, ich muss dich lassen, no. 11	Johannes Brahms (1833-1897)
Litanies	Jehan Alain

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, December 9, 1997 - 7:30 P.M.
Madsen Recital Hall

BRASS AND SAXOPHONE CHAMBER MUSIC

Program

Polonaise No. 1, op. 40	Chopin-Pimentel
Sonata No. 44	Alessandro Scarlatti-Hemke

Kyle Bishop, *soprano saxophone*
Amy Chaston, *alto saxophone*
Bret Pimentel, *tenor saxophone*
Aaron Bayless, *baritone saxophone*

Achieved Is The Glorious Work	Franz Joseph Haydn
Scarborough Fair	Bill Reichenbach

Levi Draney, *trombone*
Amber Ricks, *trombone*
Shane Guthrie, *trombone*
Drew Erickson, *bass trombone*

Histories	Jacques Ibert-Clérisse
La Meneuse De Tortues D'or	
A Giddy Girl	
Bajo La Mesa	

Jeremiah Green, *soprano saxophone*
Chris Funk, *alto saxophone*
Rob Bennion, *tenor saxophone*
Jeff Moyes, *baritone saxophone*

Rondeau	Jean Joseph Mouret-King
Sinfonietta for Brass Quintet	Lennie Niehaus
Alleluia from "Exsultate, Jubilate" K. 165	Wolfgang Amadeus Mozart-Frackenpohl

Eli Erickson, *trumpet*
Hollie Carr, *trumpet*
Joel Yoder, *horn***
Ben Saville, *trombone*
Samuel McGuire, *tuba*

Pieces en Quatoure Tarentelle	Jean Alosih
Anh Ay Da Chet* Fur Vier Saxaphona	Lacey Loveridge

Ginna Randall, *soprano saxophone*
Lacey Loveridge, *alto saxophone*
Phuong Nguyen, *tenor saxophone*
Jeff Lovell, *baritone saxophone*

* World Premier
**Graduate Assistant

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, December 9, 1997 - 7:30 P.M.
de Jong Concert Hall

UNIVERSITY CHORALE

Noon Section
Kenneth Plain, conductor
Melinda Call and Jennifer Wilcox, accompanists

I

Canticle of Faithfulness	Daniel Bird
Dear Lord and Father of Mankind	Sam Pottle

II

Domine Ad Adjuvandum Me Festina	Il Padre G. B. Martini

Ruth Ann Nielsen, Larke Cowart, Tracy Hall, Darrell Babidge, *soloists*

III

Laudate Dominum from "Une Cantata de Noël"	Arthur Honegger
The Shepherds Farewell to the Holy Family from "L'enfance du Christ"	Hector Berlioz

IV

O Come All Ye Faithful	arr. Richard Elliott
In the Bleak Midwinter	Harold Darke

Jacqueline Tait and Robert Thacker, *soloists*

Mary's Little Boy Child	Jester Hairston

Jennifer O'Haley, *soloist*

Instrumentalists

Horn: Laura Conley, Emily Zappe
Trumpet: Keith Davis, Richard Tate, Dwight Bird
Trombone: Robert Partner, Robert Dobson
Percussion: Tim Taylor, Larry White
Organ: James Kasen
Violin: Alena Hatch, Rebecca Forstner, Gretchen Groberg, Candice Merrill, Adrienne Miller, Ingrid Sherer, Andrea Taylor, Kiersten Youngberg, Winona Vogelmann
Viola: Jeron Chamberlain, Angela Stephenson, Angela Erickson
Cello: Brian Stucki, Robin Jolley
Bass: Jeffery Jackson

UNIVERSITY CHORALE

Evening Section
Paul Broomhead, *director*
Joseph Nielsen, *accompanist*
Special thanks to Cassandra Capp, *rehearsal accompanist*

V

My heart is fixed, O God	David Wilcocks

VI

Alma Llanera	Pedro Gutierrez
Duerme Negrito	Atahualpa Yupanqui
Mata Del Anima Sola	Antonio Estevez

VII

Von Himmel kam der Engel Schar	Johann Schelle

VIII

There Is No Rose Of Such Virtue	Robert H. Young

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, December 10, 1997 - 7:30 P.M.
Madsen Recital Hall

WOODWIND CHAMBER NIGHT

Christian Smith and Michelle Hansen, *coaches*

Program

Trio for oboe, clarinet, and bassoon — Georges Auric (1899-1983)

- I. Décidé
- II. Romance
- III. Final

The Ragtime Dance — Scott Joplin--Averay (1868-1917)

The Rushing Winds
Stephanie Zeller, *clarinet*
Lyndsay Robison, *oboe*
PJ Woolston, *bassoon*

Tune Ying — Japanese Folk Melody

Six Bagatelles for Wind Quintet (1953) — György Ligeti

- I. Allegro con spirito
- II. Rubato. Lamentoso
- III. Allegro grazioso
- IV. Presto ruvido
- V. Adagio. Mesto (Béla Bartók in memoriam)
- VI. Molto vivace, Capriccioso

Os Dedos do Pé Quintet
Marin Wall, *flute*
Kimm Berry, *clarinet*
Lara Saville, *oboe*
Erin Shumate, *horn*
Nate Olson, *bassoon*

Summer Music, op. 31 (1956)
Samuel Barber
(1910-1981)

Wind Quintet No. 2 (1987)
Jean Françaix
(1912-1997)
- Preludio
- Toccata
- Scherzando
- Andante
- Allegrissimo

Schmecherie!
Crystal Shields, *flute*
Amy Gabbitas, *clarinet*
Michelle Hansen, *oboe*
Richard Brunson, *horn*
Spencer Layton, *bassoon*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, December 10, 1997 - 9:00 P.M.
Madsen Recital Hall

WOODWIND CHAMBER NIGHT

Christian Smith and Michelle Hansen, *coaches*

Program

Quintet for Winds — Paul Taffanel (1844-1908)

Allegro con moto
Andante
Vivace

Taffanel Quintet
Kristin Clawson, *flute*
Daniel Thrower, *clarinet*
Melanie Carter, *oboe*
Barbara Johnson, *horn*
Mollie Forbes, *bassoon*

Sonata in A Major — Friedrich Wilhem Rust (1739-1796)

Allegro
Andantino grazioso
Minuetto I and II

Oboe/Harp Duo
Andra White, *oboe*
Rachael Young, *harp*

Trio (1938) — Geoffrey Bush (b. 1920)

Adagio maestoso--vivace
Poco lento--tempo di vivace

Trio for piano, oboe, and bassoon (1994) — André Previn (b. 1930)

Lively
Slow
Jaunty

The Trinità Trinidad Trinitat Trio
Heather Dalby, *oboe*
Michael Dalby, *bassoon*
Missy Perry, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, January 9, 1998 - 7:30 P.M.
Madsen Recital Hall

ANNA MOOY
mezzo-soprano

Assisted by
Robin Hancock, *piano*
Jim Hardy, *cello*

I. Volkslied

Die gute Nacht, die ich dir sage
Lorelei
Mein Stern
Am Strande

Clara Schumann
(1819-1896)

II. Mandoline

Crespuscule du soir mystique
Cythere
Nocturne

Poldowski
(1880-1932)

III. Five Lieder

Die stille Stadt
In meines Vaters Garten
Laue Sommernacht
Bei dir ist es traut
Ich wandle unter Blumen

Alma Mahler
(1879-1964)

IV. Beloved, Thou has brought me many flowers (1993)

Beloved, Thou has brought me many flowers
Liebeslied
Do you know
White World
Music, When Soft Voices Die
Go from Me

Libby Larsen
(b. 1950)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, January 10, 1998 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Spencer L. Layton
bassoon

Student of
Christian B. Smith

Assisted by
Robin J. Hancock

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Concerto for Bassoon in B-flat Major, K. 191 — Wolfgang Amadeus Mozart (1756-1791)
  Allegro
  Andante ma Adagio
  Rondo: Tempo di Menuetto

Sonata, op. 71 (1919) — Charles Koechlin (1867-1950)
  Andante moderato--Allegretto scherzando
  Nocturne: Presque adagio
  Final: Allegro

Intermission

The Five Sacred Trees: Concerto for Bassoon (1995) — John Williams (b. 1932)
  Eo Mugna
  Tortan
  Eo Rossa
  Craeb Uisnig
  Dathi

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, January 14; Thursday, January 15, 1998 - 7:30 P.M.
Madsen Recital Hall

BRIGHAM YOUNG UNIVERSITY CHAMBER ORCHESTRA

David Dalton, *conductor*

Program

Overture to *The Italian Girl in Algiers* — Gioachino Rossini
(1792-1868)

Symphony No. 4 in B-flat Major, op. 60 — Ludwig van Beethoven
(1770-1827)
- Adagio-Allegro vivace
- Adagio
- Allegro vivace
- Allegro ma non troppo

Intermission

Followed by Dawn — James Worlton
(b. 1971)

Premiere Performance
Richard Wright, *conductor*

Pastorale for Violin Solo and Winds — Igor Stravinsky
(1882-1971)

Winona Vogelmann, *soloist*

Dances of Galanta — Zoltán Kodály
(1882-1967)

CHAMBER ORCHESTRA PERSONNEL

David Dalton, *conductor*

Violin I
Martha Thompson, *co-concertmaster*
Winona Vogelmann, *co-concertmaster*
Chris Baker
Mihaela Ganae
John Gardner
Ellen Jacob
Heidi Keith
Ingrid Scherer

Violin II
Jessica Low, *principal*
Adrienne Miller
Brigham Dastrup
Matthew Oshida
Emily Richards
Amy Rosevear
Allison Unsworth

Viola
Natalie Burton, *principal*
Dianna Rhodes
Christopher Lewis
Tessy Lund
James Rhodes
Leilani Rogers

Cello
Brian Stucki, *principal*
Nathan Jasinski
Emma Farnsworth
Dorothy Hardin
Andrew Moore
Ryan Swigert

Contrabass
Daniel O'Bryant, *principal*
Tyler Johnson

Flute
Lisa Poll, *co-principal*
Crystal Shields, *co-principal*

Oboe
Lara Saville, *principal*
Andra White (English horn)

Clarinet
Stormi Winscot, *principal*
Michelle Watabe

Bassoon
Michael Dalby, *co-principal*
Spencer Layton, *co-principal*

Horn
David Denniston, *principal*
Barbara Johnson
Laura Griffiths
Erin Shumate

Trumpet
Larrina Burrows, *principal*
Judd Berry

Trombone
Tyler Kay, *principal*
Asher Haines

Percussion
Lance LeVar (Timpani)
Lisa Hardy

Harp
Rachel Young

Piano
Jennifer Perkins

*Strings rotate with exception of first stand.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, January 21, 1998 - 7:30 P.M.
Madsen Recital Hall

FACULTY JAZZ QUINTET

Ray Smith, ***woodwinds***
Jay Lawrence, ***vibes, drums, percussion***
Steve Lindeman, ***keyboards***
Lars Yorgason, ***bass***
Ron Brough, ***drums, steel pan, percussion***

Program

I'm Beginning to See the Light	Duke Ellington, Harry James, Johnny Hodges, Don George
Oz	Andy Narell
Shiny Stockings	Frank Foster
Gentle Train	Laurence Yorgason
Avalon	Al Jolson
A Nightingale Sang in Berkeley Square	Eric Maschwitz, Manning Sherwin
Scarlett	Steve Lindeman
Sicily	Chick Corea

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, January 23, 1998 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Megan Bartholomew
flute

Student of
Elizabeth Ruppe

Assisted by
Dian Baker-Drinkall, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Madrigal	Philippe Gaubert (1879-1941)
Le merle noir	Olivier Messiaen (1908-1992)
Sonata for Flute and Piano Allegro deciso Scherzo Andante Allegro con moto	Robert Muczynski (b. 1929)

Intermission

Sonata in B Minor, op. 1, no. 9 Largo Vivace A tempo di Minuet Adagio Alla breve Andante Presto	Georg Friedrich Handel (1685-1759)

"Carmen" Fantasy

François Borne
(1862-1929)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, February 3, 1998 - 7:30 P.M.
de Jong Concert Hall

WINTER CHOIRFEST

Program

I

Alleluia	David Conte (b. 1955)
Ave Maria	Gustav Holst (1874-1934)
Hymn to the Waters	Gustav Holst
It was a Lover and His Lass, from Birthday Madrigals	John Rutter (b. 1945)

BRIGHAM YOUNG UNIVERSITY WOMEN'S CHORUS
Emily Neil, ***conductor***

II

Petite Messe Solennelle Kyrie eleison Cum Sancto Spiritu	Gioacchino Rossini (1792-1868)
God is Seen	American Folk Hymn arr. Alice Parker
Rock-a-My Soul	African-American Spiritual arr. Howard Roberts

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR
Mack Wilberg, ***conductor***

III

Lament for Pasaphae, from Midwinter Songs	Morten Lauridsen (b. 1943)
Bitter for Sweet	John Chorbajian (b. 1936)
I Love My Love	Cornish Folksong arr. Gustav Holst
My Song in the Night	American Folk Hymn arr. Paul Christiansen

BRIGHAM YOUNG UNIVERSITY SINGERS
Jared Anderson, ***conductor***

IV

When His Loud Voice in Thunder Spoke, from Jephtha	George Frederich Handel (1685-1750)
Down in the Valley	American Folk Song arr. George Mead
Epitaph for John Jayberd of Diss	Ralph Vaughan Williams (1872-1958)
6Pence	English Folk Song arr. Jackson Berkey

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS
Mack Wilberg, ***conductor***

UPCOMING CHORAL EVENTS

Men's Chorus	February 24 Abravanel Hall, SLC
Women's Chorus	March 17 de Jong Concert Hall
Concert Choir	March 19 de Jong Concert Hall
BYU Singers	March 27 de Jong Concert Hall
Combined Choirs and Orchestra	April 10 de Jong Concert Hall

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, February 4, 1998 - 7:30 P.M.
Madsen Recital Hall

Michael Lucarelli
Classical Guitarist

Program

Inspiracao Voltarie Naqueles Velhos Tempos	Annibal Augusto Sardinha
Verano Porteno	Astor Piazzola
Sua Cosa	John Duarte
Prelude to a Butterfly	Michael Lucarelli
A Whisper to the Wind	Michael Lucarelli

Pause

Prelude No. 3 Prelude No. 5	Hector Villa-Lobos
Sakura Theme and Variations on a Japanese Folk Song	Yuquijiro Yocoh
Beginning of the Dawn	Michael Lucarelli
Untitled Dream	Michael Lucarelli

Michael Lucarelli

Classical Guitarist, Michael Lucarelli, began study of the guitar at the age of 13 and since then has received a bachelor's degree from the University of Utah and a master's degree in guitar performance from the University of Arizona. A lauded performer, Mr. Lucarelli has concertized throughout the United States, and was a prizewinner in the Norman Sholin Guitar competition. Recently he was selected as an artist roster member of the 1997-1998 Utah Performing Arts Tour sponsored by the Utah Arts Council. Mr. Lucarelli devotes his time to teaching, performing, and composing works for the classical guitar. He is currently working on his third recording, *Mystical Dance*, a compact disc of all original works. His debut recording *Inspiracao* (music from South America) was released in 1994 with positive reviews from the international press. His second recording, *Collage* (an artistic portrait of the guitar), was supported by the Utah Arts Council and the National Endowment for the Arts through an individual artist grant in 1995.

UTAH SYMPHONY
JOSEPH SILVERSTEIN, MUSIC DIRECTOR

Special Series

Tuesday, February 3, 1998, 8:00 pm	Abravanel Hall
Wednesday, February 4, 1998, 7:30 pm	de Jong Concert Hall

KORY KATSEANES	*Conductor*
THE KING'S SINGERS	
DAVID HURLEY	*Countertenor*
NIGEL SHORT	*Countertenor*
PAUL PHOENIX	*Tenor*
PHILIP LAWSON	*Baritone*
GABRIEL CROUCH	*Baritone*
STEPHEN CONNOLLY	*Bass*

STRAUSS	Introduction to *Also Sprach Zarathustra* (Theme from 2001: *A Space Odyssey*)
PATTERSON	Time Piece
SAINT-SAËNS (with additional songs by DAVIS & ORAM)	Carnival of the Animals, Op. 93

-INTERMISSION-

BERNSTEIN	Overture to *Candide*
SHERMAN/ Arr. CARR	Suite from *The Jungle Book*
	At the Movies
JONES & KAHN/ Arr. WADSWORTH	It Had to Be You *(When Harry Met Sally)*
WHITFIELD & STRONG/ Arr. FORGIE	I Heard it Through the Grapevine *(The Big Chill)*
SEAL/Arr. WARMAN	Kiss From a Rose *(Batman Forever)*
LOVE, MELCHER, PHILLIPS McKENZIE/ Arr. CHILCOTT	Kokomo *(Cocktail)*
ELTON JOHN/ Arr. WADSWORTH	The Circle of Life *(The Lion King)*

Sponsor: The Church of Jesus Christ of Latter-day Saints Foundation

Total performance time is approximately 2 hour and 10 minutes.

The Utah Symphony is funded in part by grants from the National Endowment for the Arts, the Utah Arts Council and the Salt Lake City Arts Council.

February Romance

Celebrate Valentine's Day and all month long
with two great concerts!

Music for Lovers

February 13 & 14
Skitch Henderson, conductor
Victoria Mallory, guest artist

The great **Skitch Henderson** and **Victoria Mallory,** star of stage and screen, join the Symphony for two nights of beautiful love songs. Swing and swoon with your Valentine at Abravanel Hall.

Sponsored by Key Bank

Romantic Classics

February 20 & 21
Bruce Hangen, conductor
Joshua Bell, violin

Joshua Bell returns to Abravanel Hall to treat audiences to a violin style that the *London Times* calls "insatiably passionate," and "as refined as it is passionate." On the program is **Rossini's** Semiramide Overture, Shostakovich's Symphony No. 5 and the **Saint Saëns'** voluptuous Violin Concerto No. 3.

Sponsored by the Marriner S. Eccles Foundation

Call **533-NOTE** (6683)
or visit the Abravanel Hall box office.

UTAH SYMPHONY
JOSEPH SILVERSTEIN, MUSIC DIRECTOR

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, February 4, 1998 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Jennie Hawkes
violin

Student of
Vesna Gruppman

Assisted by
Jayne Galloway, ***piano***
Kimberley Berry, *clarinet*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Partita in D Minor, S 1004	Johann Sebastian Bach (1685-1750)
Concerto No. 13 in D Major	Rodolphe Kreutzer (1766-1831)
Largo	Francesco Maria Veracini (1685-1750)
March from the Opera "Love for Three Oranges"	Prokovieff-Heifetz (1891-1953)
Suite for Violin, Clarinet, and Piano I. Overture II. Divertissement III. Jeu IV. Introduction et Final	Darius Milhaud (1892-1974)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, February 5, 1998 - 7:30 P.M.
de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY SYMPHONY ORCHESTRA
Walter B. Birkedahl, ***director***
With faculty artists
Igor and Vesna Gruppman, ***violin soloists***
Douglas Bush, ***harpsichord***

Program

Concerto Grosso in D Major, op. 6, no. 1 — Arcangelo Corelli (1653-1713)
- Largo--Allegro
- Largo--Allegro
- Largo--Allegro
- Allegro

Brigham Dastrup, Kathy Ludlow, *violin*
Kathryn Price, *cello*

Concerto for Two Violins — Antonio Vivaldi (1680-1743)
- Allegro
- Adagio
- Allegro

Igor and Vesna Gruppman, *violin*
Igor Gruppman, *leader*

Brandenburg Concerto No. 6 in B-flat Major, BWV 1051 — Johann Sebastian Bach (1685-1750)
- Allegro
- Adagio ma non tanto
- Allegro

Emily Bolles, Tara Bates, Elizabeth Miner, Edythe Gardner, *viola*
accompanied by viola, cello, bass, harpsichord
Ryan Swigert, *cello*

Concerto for Two Violins in D Minor, BWV — Johann Sebastian Bach
- Vivace
- Largo ma non tanto
- Allegro

Igor and Vesna Gruppman, *violin*
Igor Gruppman, *leader*

Concerto a due cori	George Frideric Handel
Pomposo--Allegro	(1685-1759)
Tempo giusto	
Largo	
Allegro ma non troppo	
Tempo ordinario	

SYMPHONY ORCHESTRA PERSONNEL

Violin
Jessica Low, *concertmaster*
Sarah Arnquist
Elizabeth Benne
Ruth Brown*
Dallin Creswell
Brigham Dastrup
Alison Gagon
Amy Hatch
Joanna Hawkins
Michael Keng
Jessica Low
Kathy Ludlow
Deanna Oshida
Tracy Olson
Rebecca Roesler
Nick Senzee
Jeremy Starr
Natalie Stirling
Kiersten Youngberg

Viola
Tara Bates
Emily Bolles*
Erin Chamberlain
Kristen Fletcher
Edythe Gardner
Kristine Jensen
Joy Johnson
Elizabeth Miner

Cello
Amber Archibald
Becky Earl
Kathryn Price
David Scoville
Ryan Swigert*

Bass
Regina Christiansen
Geoffrey Rayback*
Kevin Wise

Flute
Diana McKenzie
Valerie Haring

Oboe
Elizabeth Ann Young
Mandy Bliss

Bassoon
PJ Woolston
Julie Welling

Horn
Laura Conley
Jenny Longnecker
Tara Bailey
Kyle Whitney

*Principal

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, February 5, 1998 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Crystal Shields
flute

Student of
Elizabeth Ruppe

Assisted by
Dian Baker-Drinkall, *piano*
Nathan Jasinski, *cello*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata in A Major	César Franck
Allegretto ben moderato	(1822-1890)
Allegro	
Recitativo-Fantasia	
Allegretto poco mosso	

Intermission

Sonata in G Minor, op. 2, no. 4, "La Lumagne"	Michel Blavet
Adagio	(1700-1768)
Allemande: Allegro moderato	
Sicilienne: Lent	
Presto	
Le Lutin: Allegro vivace	
Soliloquy	Lowell Libermann
	(b. 1961)

Assobio A Játo (The Jet Whistle)
Heitor Villa-Lobos
(1887-1959)

- Allegro non troppo
- Adagio
- Vivo

Sonata
Otar Taktakishvili
(1924-1989)

- Allegro cantabile
- Aria
- Allegro scherzando

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, February 7, 1998 - 6:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Marin M. Wall
flute

Student of
Elizabeth Ruppe

Assisted by
Dian Baker-Drinkall, *piano*
Douglas Bush, *harpsichord*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata in G Minor, BWV 1020	Johann Sebastian Bach
Allegro	(1685-1750)
Adagio	
Allegro	
Concerto in D Minor, op. 69	Bernhard Molique
Andante	(1802-1869)
Sonata, op. 94	Sergei Prokofiev
Andantino	(1891-1953)
Allegro scherzando	
Andante	
Allegro con brio	

Intermission

Sonata in A	Philippe Gaubert
I. Modéré (sans lenteur)	(1879-1941)
II. Lent	
III. Allegro Moderato	

Sonata, op. 23	Lowell Liebermann
I. Lento con rubato	(b. 1961)
II. Presto energico	

Please join us for a reception following in room E-400.

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, February 7, 1998 - 7:30 P.M.
de Jong Concert Hall

AMERICAN PIANO QUARTET

Massimiliano Frani
Robin Hancock
Paul Pollei
Jeffrey Shumway

In Concert

****

Program

Polonaise in D Major	Sergei Liapounov
Marches militaires, op. 51	Franz Schubert
Allegro vivace in D Major	
Andante in E-flat Minor	
Allegretto in B Minor	
Danse Russe from "Petrouchka"	Igor Stravinsky
Bulgarian Dance ("Kartuly")	Aleksei Partzhala
Sabre Dance	Aram Khatchaturian / Tan

Intermission

Grand Galop Chromatique	Franz Liszt / Maylath
Symphonic Poem No. 3 ("Les Préludes")	Franz Liszt / Kronke
Hungarian Rhapsody No. 2	Franz Liszt / Kleinmichel

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, February 7, 1998 - 7:30 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Patricia Lynn King
flute

Student of
Elizabeth Ruppe

Assisted by
Dian Baker-Drinkall, ***piano***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Divertimento — Jean Françaix (1912-1997)
    Toccatina
    Notturno
    Perpetuum mobile
    Romanza
    Finale

Sonata in E Major, BWV 1035 — Johann Sebastian Bach (1685-1750)
    Adagio ma non tanto
    Allegro
    Siciliano
    Allegro assai

Sonata Latino — Mike Mower (b. 1958)
    Bossa Merengova

Intermission

Image, op. 38 — Eugene Bozza (b. 1905)

The Lark in the Clear Air
Traditional Folk Tune
arr. James Galway

Suite, op. 34
Charles Marie Widor
(1844-1937)
  Moderato
  Scherzo
  Romance
  Final

Please join us for a reception following in room E-400.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, February 11, 1998 - 7:30 P.M.
Madsen Recital Hall

FACULTY VOCAL LOVE SONG RECITAL
With Robin Hancock and Margaret Perry, *piano*

Program

Duets
Robert Schumann
(1810-1856)
Liebesgarten, op. 34, no. 1
Famielien-Gemälde, op. 34, no. 4
So wahr die Sonne scheinet, op. 37, no. 12
Die tausend Grüsse, op. 101, no. 7

Rebecca Wilberg, Lawrence Vincent, and Arden Hopkin

from the Petrarch Sonnets
Franz Liszt
(1811-1886)
Benedetto sia 'l giorno

Ken Shelley

"Namely You" from *Li'l Abner*
Mercer/dePaul

I've Never Been in Love Before" from *Guys and Dolls*
Lerner/Lowe

"Our Love is Here to Stay"
George Gershwin
(1898-1937)

The False Prophet
John Prindle Scott

Blah, Blah, Blah
George Gershwin

Duetto Buffo di due Gatti
Gioachino Rossini
(1792-1868)

Eric and Martha Glissmeyer

Liebeslieder Waltzer, op. 52
Johannes Brahms
(1833-1897)

Eric Glissmeyer, Martha Glissmeyer, Arden Hopkin, Gayle Lockwood,
Clayne Robison, Vivien Robison, Ken Shelley, Lawrence Vincent, Rebecca Wilberg

Reminder: Two vocal faculty recitals this month in the Madsen Recital Hall at 7:30 P.M.

Die Schöne Müllerin	Lawrence Vincent	Friday, February 20
Sabbath Song II	Clayne Robison	Tuesday, February 24

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, February 12, 1998 - 7:30 P.M.
Madsen Recital Hall

GRADUATE RECITAL
Rachel Maria Shill
soprano

Student of
Lila Stuart-Bachelder and Arden Hopkin

Assisted by
Robin J. Hancock, ***piano***

In partial fulfillment of the requirements for the degree
Master of Music

An Evening of Romantic American Art Songs

Love Defined	
Love in the Dictionary	Celius Dougherty (1902-1986)
An Immorality	Lee Hoiby (b. 1926)
Love	Ned Rorem (b. 1923)
I can't be talkin' of love	John Duke (1899-1984)
Awaiting Love	
Under the Willows	Richard Hageman (1882-1966)
O You Whom I Often and Silently Come	Ned Rorem
Come Ready and See Me	Richard Hundley (b. 1931)
The End of Love	
The White Swan	Ernest Charles (1895-1984)
Heart, we will forget him	Aaron Copland (1900-1990)
Take, O Take Those Lips Away	Mrs. H.H.A. Beach (1867-1944)
A Fine Line	Seymour Barab (b. 1921)
When I Have Sung My Songs	Ernest Charles

Fickle Love

Men	Seymour Barab
Renunciation	
Ultimatum	
Symptom Recital	

Love After Death

When Death to Either Shall Come	Sidney Homer (1864-1953)
When Stars Are In Their Quiet Skies	Charles Ives (1874-1954)
The White Dress	John Duke
Music I Heard With You	Richard Hageman

Loving

i carry your heart	John Duke
Little Elegy	Ned Rorem
Here in This Spot with You	John Duke
I Send My Heart Up to Thee!	Mrs. H.H.A. Beach

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, February 13, 1998 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Lindsay Robison
oboe

Student of
Geralyn Giovannetti and Darrel Stubbs

Assisted by
Dian Baker-Drinkall, ***piano***
Clayne Robison, ***baritone***
Vivien Robison, ***soprano***
Zachary Smith, ***english horn***
Ryan May and Rachel Bakes, ***violin***
Jason Bonham, ***viola***
Sean McFadden, ***cello***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Weichet nur, betrubte Schatten, BWV 202 — Johann Sebastian Bach (1685-1750)
Adagio - Andante - Adagio

Go, dark shadows. Frost and wind be stilled!

Only the desire for flowers should be in the heart,
since she has brought a rose.

Weihnachts-Oratorium, BWV 248
Aria Duetto

At last will my burden be removed.

Therein God has given me the power to go through life
on eagle's wings.
O let it happen today!

"Endlich, endlich wird mein Joch," BWV 56

Lord, thy mercy comforts us and liberates us.
Thy love and wondrous ways renew our bonds to thee.

Seven Bagatelles	Gordon Jacob
March	(1895-1984)
Waltz: Poco lento	
Limerick: Allegro vivace	
Chinese Tune: Larghetto	
Galop: Presto	

Intermission

Sonata	Paul Hindemith
I Munter	(1895-1963)
II Sehr Langsam: Lebhaft	
L'Horloge de Flore (Flower Clock)	Jean Françaix
Galant de Jour	(1912-1997)
Cupidon Bleu	
Cierge A Grandes Fleurs	
Nyctanthe du Malabar	
Belle de Nuit	
Geranium Triste	
Silène Noctiflore	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, February 14, 1998 - 2:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Holly Stewart Franz
piano

Student of
Jeffrey Shumway and Ivor Gotkovsky

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Toccata in C Minor, BWV 911	Johann Sebastian Bach
	(1685-1750)
Sonata in E Minor, op. 90, no. 27	Ludwig van Beethoven
Mit Lebhaftigkeit und durchaus mit Emfindung und Ausdruck	(1771-1827)
Nicht zu geschwind und sehr singbar vorgetragen	
Une barque sur l'océan, from *Miroirs*	Maurice Ravel
	(1870-1937)
Sonata No. 1, op. 4	Alexander Scriabin
Allegro con fuoco	(1872-1915)
Andante	
Presto	
Funebre	
El Pelele	Enrique Granados
	(1867-1916)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, February 14, 1998 - 4:00 P.M.
Madsen Recital Hall

GRADUATE RECITAL
Brad Barlow
horn

Student of
Laurence M. Lowe

Assisted by
Dwight Bigler, ***piano***
Ken Shelley, ***tenor***

String Ensemble
Richard Brunson, ***conductor***

In partial fulfillment of the requirements for the degree
Master of Music

Program

Serenade for Tenor Solo, Horn and Strings, op. 31	Benjamin Britten (1913-1976)
Prologue	
Pastoral (Charles Cotton, 1630-1687)	
Nocturne (Alfred Lord Tennyson, 1809-1892)	
Elegy (William Blake, 1757-1827)	
Dirge (Anonymous, 15th Century)	
Hymn (Ben Jonson, 1572-1637)	
Sonnet (John Keats, 1795-1821)	
Epilogue	
España	Vitaly Buyanovsky (1928-1993)

Intermission

Horn Concerto in B-flat Major, op. 91	Reinhold Glière
Allegro	(1875-1956)
Andante	
Moderato	

STRING ENSEMBLE

Richard Brunson, ***conductor***

First Violin
Tricia Hopkins
Ellen Jacob
Rebekah Johnson
Winona Vogelmann

Second Violin
Alena Hatch
Heidi Keith
Ingrid Scherer

Viola
Tessya Lund
James Rhodes
Marta Smith

Cello
Nathan Jasinski
Jeremy Woolstenhulme

Bass
Daniel O'Bryant

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, February 14, 1998 - 7:30 P.M.
Madsen Recital Hall

SYNCOPATION

Program

The Do-er — Max Rubincek
arr. B. Bailey

Lazy Bones — Hoagy Carmichael
arr. B. Bailey

I Guess I'll Hang My Tears Out to Dry — S. Cahn, J. Styne
arr. B. Bailey

Lillie MacDonald, *soloist*

Taste of Honey — Ric Marlowe
arr. B. Bailey

Here's To Life — A. Butler, P. Molinary
arr. B. Bailey

Deanna Cox, *soloist*

Trio (To Be Announced)

Spring Can Really Hang You Up the Most — Tommy Wolf
arr. B. Bailey

Lainie Pyper, *soloist*

Sweet Georgia Brown — Bernard, Pinkard, Casey
arr. B. Bailey

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, February 17, 1998 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Karl Johnson
bass trombone

Student of
Daniel Bachelder

Assisted by
Asher Haines, ***trombone***
Alisha Ard, ***trombone***
Ben Saville, ***trombone***
Robin J. Hancock, ***piano***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata (Vox Gabrieli)	Stjepan Sulek (b. 1914)
Canto II Moderato Fast and Happy	Samuel Adler (b. 1928)

Intermission

Two Songs Andante Allegro	Robert A. Spillman
Sonatina Moderato con moto Andante affettuoso Allegro	Halsey Stevens (b. 1908)

Come, Come, Ye Saints William Clayton/K. Johnson
(1814-1879)

Asher Haines, *trombone*
Alisha Ard, *trombone*
Ben Saville, *trombone*
Karl Johnson, *bass trombone*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, February 18, 1998 - 7:30 P.M.
Madsen Recital Hall

GRADUATE RECITAL
Lyle A. Durland
composition

Student of
Murray Boren

In partial fulfillment of the requirements for the degree
Master of Music

Program

Strength of Steel

Erin Shumate, *horn*
Lyle Durland, *slightly prepared piano*

Music for Running

Winona Vogelman, *violin*
Amy Rosevear, *violin*
Tessya Lund, *viola*
Nathan Jasinski, *cello*
Kalo Latu, *piano*
Lance LeVar, *vibraphone and xylophone*
Amy Fairbanks, *marimba*

Boiando

Synthesis
Ray Smith, *director and tenor saxophone*

Time Flies

Synthesis
Ray Smith, *director and tenor saxophone*
Judd Berry, *trumpet*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, February 19, 1998 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Rachel Farnsworth
flute

Student of
Elizabeth Ruppe

Assisted by
Dian Baker-Drinkall, ***piano***
Elizabeth Farnsworth, ***piano***
Emma Farnsworth, ***cello***
Megan Bartholomew, ***flute***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata in A Minor	Jean Baptiste Loeillet de Gant
Adagio	(1680-1730)
Allegro	
Adagio	
Giga	
Sonata in A Major, op. 13	Gabriel Fauré
Allegro molto	(1845-1924)
Andante	
Allegro vivo	
Allegro quasi presto	

Intermission

Trio Sonata in G Major, BWV 1039	Johann Sebastian Bach
Adagio	(1685-1750)
Presto	

Concerto pour Flûte
    Allegro moderato
    Lento sensibile
    Molto vivace

Jean Rivier
(1896-1987)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, February 20, 1998 - 6:00 P.M.
Madsen Recital Hall

GRADUATE RECITAL

Harunosuke Morinaga
piano

Student of
Paul C. Pollei

In partial fulfillment of the requirements for the degree
Master of Music

Program

Fantasy in C Major, op. 17	Robert Schumann
Durchaus fantastisch und leidenschaftlich vorzutragen	(1810-1856)
Mässig, durchaus energisch	
Langsam getragen, durchweg leise zu halten	
Sonata in B Minor	Franz Liszt
	(1811-1886)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, February 20, 1998 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES
Lawrence P. Vincent
tenor

Assisted by
Dian Baker-Drinkall, *piano*

DIE SCHÖNE MÜLLERIN	THE FAIR MILLER MAID
Musik von Franz Schubert 1797-1828 Gedicht von Wilhelm Müller 1794-1827	Musik von Franz Schubert 1797-1828 Poem by Wilhelm Müller 1794-1827
1. *Das Wandern*	1. *To Wander*
2. *Wohin*	2. *Whither*
3. *Halt!*	3. *Stay*
4. *Danksagung an den Bach*	4. *Thanks to the brook*
5. *Am Feierbend*	5. *At works end*
6. *Der Neugierige*	6. *The curious one*
7. *Ungeduld*	7. *Impatience*
8. *Morgengruß*	8. *Good morning*
9. *Des Müllers Blumen*	9. *The miller's Flowers*
10. *Tränenregen*	10. *Shower of tears*
11. *Mein*	11. *Mine*

Intermission

12. *Pause*	12. *Interlude*
13. *Mit dem grünen Lautenband*	13. *With the Green Lute Ribbon*
14. *Der Jäger*	14. *The Hunter*
15. *Eifersucht und Stolz*	15. *Jealousy and Pride*
16. *Die liebe Farbe*	16. *The Favorite Color*
17. *Die böse Farbe*	17. *The Evil Color*
18. *Trockne Blumen*	18. *Whithered Flowers*
19. *Der Müller und der Bach*	19. *The Miller and the Brook*
20. *Des Baches Wiegenlied*	20. *The Brook's Lullaby*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, February 20, 1998 - 9:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Melanie Adams Gunsay
composition

Required for the degree Bachelor of Music with a major in Composition

Program

Impressions 1

Melanie Adams Gunsay, *prepared piano*

Swahili

Sean Jackson, *speaker*
Daniel Bradshaw, *pan lid*
Ethan Wickman, *wooden spoons*
Kathy Newton, *kisser and clucker*

Impressions 3

Devon Montgomery, *soprano*

It's a Question of Time
(the university experience)

Ethan Wickman, *speaker 1*
Trevor Harvey, *speaker 2*
Spencer Adams, *typewriter*
Terry Lee, *studious student*
Daniel Bradshaw, *piano*

Impressions 2

Crystal Shields, *flute*

Choose Ye This Day

Ordered Chaos Choral Ensemble
Bryan Elkins, *director*
Amy Fairbanks, *tubular bells*

String Quartet No. 1
First movement

Winona Vogelmann, *violin*
Brigham Dastrup, *violin*
Natalie Burton, *viola*
Brian Stucki, *cello*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, February 21, 1998 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Sandra H. Schmidt
soprano

Student of
Rebecca Wilberg

Assisted by
Robin J. Hancock, *piano*
Michelle Watabe, *clarinet*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

I

The Soldier Tir'd of War's Alarms, from Artaeres — Thomas Arne
(1710-1778)

By Thy Banks, Gentle Stour — William Boyce
(1711-1779)

II

From *Six German Songs*, op. 103 — Louis Spohr
(1784-1859)
    Sei still mein Herz
    Wiegenlied
    Zwiegesang

III

La separazione	Gioacchino Rossini (1792-1868)
Malvina	Gaetano Donizett (1797-1848)
La danza	Gioacchino Rossini

IV

Souvences	Camille Saint-Saëns (1835-1921)
Au cimetière	Camille Saint-Saëns
Pourquoi rester seulette	Camille Saint-Saëns

V

From *An Irish Idyll*, op. 77 Cuttin' Rushes The Fairy Lough Back to Ireland	Charles Villiers Stanford (1852-1924)

VI

Ave Maria	Charles Gounod (1818-1893)
Psalm XXIII	Paul Creston (b. 1906)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, February 24, 1998 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Tara Haynes
piano

Student of
Mona Smith

Assisted by
Stephanie Cousins, ***piano***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata in B-flat Major, K. 545	Domenico Scarlatti
	(1685-1757)
Sonata in D Minor, K. 517	Domenico Scarlatti
Sonata in C, Hob. XVI/50	Franz Joseph Haydn
Allegro	(1732-1809)
Adagio	
Allegro molto	
Etude in C-sharp Minor, op. 25, no. 7	Frédéric Chopin
	(1810-1849)
Etude in C Minor, op. 25, no. 12	Frédéric Chopin
Concerto in G Minor, op. 22, no. 2	Camille Saint-Saëns
Andante Sostenuto--Un poco animato--Sempre piu animato	(1835-1921)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, February 27, 1998 - 6:00 P.M.
Madsen Recital Hall

GRADUATE RECITAL
Dianna Lyn Rhodes
viola

Student of
David Dalton

Assisted by
Klara Kukumi, ***piano***

In partial fulfillment of the requirements for the degree
Master of Music

Program

Sonata for Viola and Piano	Arnold Bax
Molto moderato	(1883-1953)
Allegro energico ma non troppo presto	
Molto lento	

Pause

Viola Concerto, op. posthumous	Béla Bartók
Moderato	(1881-1945)
Adagio religioso	
Allegro vivace	
Huella	Julian Aguirre-Heifetz-Primrose (1869-1924)
Ao pé da fogueira (Preludio XV)	Francisco Magalhaes do Valle-Heifetz-Primrose (1869-1906)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, February 28, 1998 - 1:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Asher Haines
trombone

Student of
Daniel Bachelder

Assisted by
Melinda Holman, ***piano***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Cavatine Allegro Andantino Allegro	Camille Saint-Saëns (1835-1921)
Romance	Axel Jorgensen (1881-1947)
Second Sonata Allegro	Richard Monaco

Intermission

Trombone Concerto	Edward Gregson

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, February 28, 1998 - 6:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Melanie Carter
oboe

Student of
Geralyn Giovannetti and Darrel Stubbs

Assisted by
Larisa Mikesell, ***piano***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sarabande et Allegro	Gabriel Grovlez
Sarabande	(1879-1944)
Allegro ma non troppo	
Reverie	Claude Debussy
Andantino sans lenteur	(1862-1918)

Intermission

Concerto in C Major	Franz Joseph Haydn
Allegro Spiritoso	(1732-1809)
Andante	
Rondo: Allegretto	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
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Saturday, February 28, 1998 - 7:30 P.M.
Madsen Recital Hall

MICHELLE WATABE
clarinet

Student of
William Holman

Assisted by
Allison Baker, *piano*
Sandy Schmidt, *voice*
Brian Stucki, *cello*
Amanda Moody, *piano*

Program

Duo in E-flat Major, op. 15
Allegro-Larghetto-Allegro
Norbert Bürgmuller
(1810-1836)

Introduction, Theme and Variations
Gioachino Rossini
(1792-1868)

Sechs deutsche Lieder, op. 103
I. Sei still mein Herz
IV. Weigenlied
II. Zwiegesang
Louis Spohr
(1784-1859)

Sandy Schmidt, *soprano*

Intermission

Trio in A Minor for Clarinet, Cello, and Piano, op. 114
I. Allegro
II. Adagio
III. Andantino grazioso
IV. Allegro
Johannes Brahms
(1833-1897)

Brian Stucki, *cello*
Amanda Moody, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, February 28, 1998 - 9:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Emily Stoddard Jorgensen
piano

Student of
Mona Smith

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata in G Major, K. 105	Domenico Scarlatti (1685-1757)
Sonata in D Major, K. 96	Domenico Scarlatti
Sonata in D Minor, op. 31, no. 2 Largo Adagio Allegretto	Ludwig van Beethoven (1770-1827)

Pause

Des Abends (Evening) from Fantasy Pieces, op. 12, no. 1	Robert Schumann (1810-1856)
Etudes-Tableaux, op. 33 No. 7 in E-flat Major	Sergei Rachmaninoff (1873-1943)
Etudes-Tableaux, op. 33 No. 8 in G Minor	Sergei Rachmaninoff
Toccata, op. 15	Robert Muczynski (b. 1929)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, March 3, 1998 - 7:30 P.M.
Madsen Recital Hall

IDAHO TRIO

Patricia George, ***flute***
Christian Smith, ***bassoon***
Stephen Allen, ***piano***

Program

Trio Sonata in F Major	George Philipp Telemann
Allegro	(1681-1767)
Soave	
Presto	
Trio, op. 54 (1956)	Malcolm Arnold
Allegro con fuoco	(b. 1921)
Andante	
Vivace energico	

Intermission

Sonata for Bassoon and Piano (1947)	Romeo Cascarino
Allegretto moderato	(b. 1922)
Andante cantabile	
Allegretto giocoso	
First Piano Trio, op. 24 (1987)	Robert Muczynski
Allegro con moto--Andante espressivo--Allegro vivace subito	(b. 1929)
Allegro giocoso	
Andante	
Finale: Allegro con spirito	

MEMBER BIOGRAPHIES

Patricia George teaches flute at Ricks College and Idaho State University where she is principal flute in the Idaho State Civic Symphony. She is founder and director of Pocatello Flute Week (12th annual, June 8-12), a nationally known flute master class program. Mrs. George is a graduate of the Eastman School of Music earning the Performer's Certificate in Flute. She has studied with Frances Blaisdell, Joseph Mariano, Julius Baker and William Kincaid. She has toured extensively on the east coast, Europe, the Middle East, and Russia and performs frequently in the Intermountain region as a soloist and chamber music musician. She was recently invited to conduct the Professional Flute Choir at the National Flute Association Convention this August in Phoenix, AZ. Mrs. George is married to American conductor and composer, Thom Ritter George, and is the mother of three musical children.

Christian Smith was recently appointed Assistant Professor of Bassoon at the BYU School of Music. From 1993-1997 he served as Coordinator of Woodwind Studies at Ricks College where he founded the Ricks College Chamber Winds ensemble and frequently conducted the Symphony Orchestra and Chamber Orchestra. He has performed with the Utah Symphony, Utah Opera, Ballet West Orchestra, Utah Chamber Artists, Colors of the Baroque, and the Canyon Winds Woodwind Quintet. As a studio musician, Mr. Smith has recorded for the Biddulph and Prima Records labels as well as for numerous film and television scores. He is married to pianist/bassoonist Patricia Bonney Smith; they are the parents of three children.

Stephen Allen, a native of Ogden, Utah, earned his doctoral degree in piano pedagogy and literature from the University of Indiana, minoring in both music education and musicology. He also received degrees in piano performance from the Eastman School of Music, Rochester, NY and San Jose State University, San Jose, CA. He is presently Director of Piano Studies at Ricks College where he has taught since 1986. He and his wife, Rebecca, are the parents of four children.

The Idaho Trio has been invited to perform at the International Double Reed Society Conference this June in Tempe, AZ. As part of the IDRS recital, they will premiere a new composition by BYU composer Dr. David Sargent.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, March 4, 1998 - 7:30 P.M.
Madsen Recital Hall

PRIMROSE MEMORIAL CONCERT

Guest Artist
Jerzy Kosmala, *viola*

Assisted by
Jeffrey Shumway, *piano*

Program

Sonata in D Major, BWV 1028 Adagio Allegro Andante Allegro	Johann Sebastian Bach (1685-1750)
Cadenza for Viola Solo	Krzysztof Penderecki (b. 1933)
Sonata, op. 11, no. 4 Fantasy Theme with variations Finale (with variations)	Paul Hindemith (1895-1963)
Pause	
Seven Variations on "Bei Männern"	Ludwig van Beethoven (1770-1827)
Aria from Bachianas Brasileiras No. 5	Heitor Villa-Lobos-Primrose (1887-1959)
Three Songs Without Words	Paul Ben Haim (1897-1984)
Polonaise Brillante, op. 3	Frédéric Chopin (1810-1849)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, March 5, 1998 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES
William M. Holman
clarinet

Assisted by
Dian Baker-Drinkall, *piano*
Walter Birkedahl, *double bass*
David M. Randall, *clarinet*
Madeline LeBaron, *clarinet*
J. Daron Bradford, *bass clarinet*

Program

Sonata, op. 167	Camille Saint-Saëns
Allegretto	(1835-1921)
Allegro animato	
Lento	
Molto allegro	
Trois Gymnopédies	Erik Satie
Lent et douloureux	(1866-1925)
Lent et triste	arr. J. Michael Leonard
Lent et grave	
Concert Fantasia on Motives from Verdi's "Rigoletto"	Luigi Bassi
	(1766-1825)

Intermission

Sonata	Leonard Bernstein
Grazioso	(1918-1991)
Andantino	
Vivace e leggiero	

Benny's Gig Duos for Clarinet and Double Bass — Morton Gould (1913-1996)

Slow and Nostalgic
Brisk, with drive
Very slow and hesitant
Moderately moving
Lazily moving
Jaunty

Walter Birkedahl, *double bass*

That's A-Plenty for Clarinet Quartet — arr. Paul Nagle and Bill Holcombe

David M. Randall, *clarinet*
Madeline LeBaron, *clarinet*
J. Daron Bradford, *bass clarinet*
Walter Birkedahl, *double bass*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, March 6, 1998 - 7:30 P.M.
Madsen Recital Hall

GRADUATE RECITAL
Winona Vogelmann
violin

Student of
Igor Gruppman

Assisted by
Dian Baker-Drinkall, ***piano***

In partial fulfillment of the requirements for the degree
Master of Music

Program

Sonata in A Minor, BWV 1001	Johann Sebastian Bach
Andante	(1685-1750)
Allegro	
Romance in F Major, op. 50	Ludwig van Beethoven
	(1770-1827)
March from *Love for Three Oranges*	Sergei Prokofiev-Heifetz
	(1891-1953)
Concerto in D Minor, op. 47	Jean Sibelius
Allegro moderato	(1865-1957)
Adagio di molto	
Allegro, ma non troppo	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 7, 1998 - 7:30 P.M.
Madsen Recital Hall

GRADUATE RECITAL
Klara Kukumi
piano

Student of
Paul Pollei

In partial fulfillment of the requirements for the degree
Master of Music

Program

Pastorale	Kosma Lara
Sonata in F Minor, op. 57	Ludwig van Beethoven
Allegro assai	(1770-1827)
Andante con moto	
Allegro ma non troppo	
Three Song Transcriptions	Franz Schubert/Franz Liszt
Auf dem Wasser zu singen	(1797-1828)
Erlkönig	
Gretchen am Spinnrade	
Gaspard de la Nuit	Maurice Ravel
Ondine	(1875-1937)
Le Gibet	
Scarbo	

BRIGHAM YOUNG UNIVERSITY SCHOOL OF MUSIC

PRESENTS

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS

Mack Wilberg, *director*

Tuesday, March 10, 1998
7:00 & 9:00 P.M.
de Jong Concert Hall
Harris Fine Arts Center

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS
Mack Wilberg, ***director***
Ryan Murphy, Kenneth Plain, and James Laudie, ***accompanists***

Program

Brothers, Sing On!	Edvard Grieg

I

Two Songs of Praise

*Fight the Good Fight With All Thy Might	John Gardner
*Jesu, Joy of Man's Desiring	Johann Sebastian Bach arr. Mack Wilberg

II

Great Choruses from Three Centuries

When His Loud Voice in Thunder Spoke, from *Jeptha* (18th century)	George Friedrich Handel arr. Archibald T. Davison
The Maiden in the Wood (19th Century)	Antonin Dvorak
Epitaph on John Jayberd of Diss (20th century)	Ralph Vaughan Williams

III

Broadway Brothers

Be Back Soon, from *Oliver* Brandon Fullmer and Matthew Bird, *soloists*	Lionel Burt
Look to the Rainbow, from *Finian's Rainbow* Christopher Harris, *soloist*	Burt Lane
Do You Want to Go to Heaven, from *Big River* Charles Hamilton, Paul Bennion, and Raymey Walther, *soloists*	Roger Miller arr. Ed Lojeski
They Call the Wind Maria, from *Paint Your Wagon* Timothy Merrill, *soloist*	Frederick Loewe arr. William Stickles
Next to Lovin' (I Like Fightin' Best) from *Shenandoah* Tim Brandt, Daniel Jarvis, and Clinton McKinlay, *soloists*	Peter Udell-Gary Geld arr. Kirby Shaw

INTERMISSION

IV

Folk Music from Around the World

Down in the Valley (United States)	arr. George Mead
Bile Them Cabbage Down (United States) Peter Carr, *soloist*	arr. Mack Wilberg
If I Got My Ticket (United States) Christopher Harris, *soloist*	arr. Robert Shaw
Song for the Mira (Canada) Timothy Merrill, *soloist*	Allister MacGillivray arr. Stuart Calvert
Sixteen Tons (United States)	Merle Travis arr. Kirby Shaw
Hol' You Han' (Jamaica) Charles Hamilton and Tom Tree, *soloists*	arr. Paul Rardin
*El Yivneh Hagalil (Israel)	arr. Peter Sozio
6 Pence (England)	arr. Jackson Berkey
Betelehemu (Nigeria) Bob Morley, *soloist*	arr. Wendell Whalum

*Selections included on the new Men's Chorus CD release "Awake, My Soul" which will be on sale in the lobby this evening.

Stage direction by David Warner (BYU faculty member).

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS

Tenor I
Spencer Affleck
Nathan Andersen
Micah Bahr
Benjamin B. Bailey
Alberto Ballado
Scott Barlow
Stephen Bertasso
Cody Boyd
Matt Bradbury
Chris Bunderson
Tom Callister
David Coltrin
Adam Daniels
Darin DeMille
Clin Eaton
Nathan Frost
Rick Gabbitas
Charles Hamilton
Greg Hansen
Scott Hansen
Jared Hanson
Chris Harris
Paul Hatch
Jon Hoagland
Brian Hochhalter
Kevin Hochhalter
Brayden Jacobs
Joshua Keith
Mike Laundry
Craig Loveridge
Jason Mansfield
Ben Maxfield
Keith R. McCauley
Dan McDavitt
Brian Miller
Chris Monson
Robert Morley
Erik Mourtgos
Andrew Nielsen
Graham Northrup
Nathan Northrup
Dave Nutter
Jared Nye
Wayne Ormsby
Matthew Petersen
Judson Pitts
Brad Reeves
Bryan Reeves
Quinn Richards
Jim Rowberry
Brian Sanders
Troy Skousen
Tyler Stinson
Stuart Thompson
Scott Topham
Jeff Trapnell
Alfredo Travassos
William Traynor
Raymey Walther
Chris Wayne
Neil White
Jayson Wilkinson
P.J. Woolston
Jonathan S. Yarrington

Tenor II
Adam Allgaier
Marc Anderson
Russ Brown
Matthew Bullock
Shawn Busken
Blair Carlson
Mark Christenson
Adam Clark
Ben Conover
Jonathan Dayton
Michael Dorius
Greg Duffin
Alan Earl
Mark Eldredge
Eric Erickson
Tyler Erickson
Larry Fox
Joshua Gates
Matthew Godfrey
David Gordon II
Stan Gordon
Jason Gray
Ben Haacke
David Hansen
Jeremy Hawkes
Cody Hilton
Doug Ipson
Tim Jacobson
Martin Johnson
Bryce Jorgensen
Jesse Knight
Jim Laudie
Ted Long
David Macmillan
Brian Moore
Ryan Nelson
Joshua Nielsen
Ben Ohran
David Parma
Ted Pyper
Brandon Roberts
Quintus Schulzke
Joshua Sherrill
Arthur Smith
Russell Sperry
Cameron Turley
David Wardle
Christopher Wayne
Daniel Wells
Edwin Wells
Zach Wily
Andrew Youngquist

Baritone
GL Anderson
Taylor Anderson
Paul Bennion
Curtis Black
Michael Black
David Blackett
Tim Brandt
Randy Britsch
Jacob Cahoon
Jeremy Call
Christian A. Cardon
Aaron Carr
Peter Carr
Will Carr
Peter M. Crane
Brent Drennan
Brandon Fullmer
Aaron Hagerty
Blake Hale
Aaron Hales
Greg Hansen
Shane Hopkins
Jonathan Hyatt
Scott Jackson
Scott Johnson
Brad Knoles
Christian Koehle
Kevin Lafond
Douglas Larsen
Jeff Larson
Spencer Layton
Kurtis Lightheart
Ian Lowman
Rob MacKay
Clinton McKinlay
Tim Merrill
Bryan Meyers
James W. Ogilvie
Stephan S. Ogilvie
Brian Olsen
Clint Tinei Palmer
Marc Paxton
John Peterson
Kyle Peterson
Rob Peterson
Matthew Probst
Phillip Redd
Paul Reynolds
Melvin Richardson
Warren Robison
Dan Simmons
Ben Slaugh
Daryl O. Smith
Kevin Smith
David Snavely
Nathan Sprague
Daniel Swinton
Alberto Trevino
Robert D. Walker
Matt Walsh
Bob Watson
Roy Wilcox
Ben Winters

Bass II
Nathan Allen
Christian G. Allred
Scott Bateman
Matthew S. Bird
Scott Blomquist
Randy Braegger
Ken Breinholt
Jerry Brewer
Asher Cameron
Rylan Chan
Steve Clayson
Scott Curtis
Christian Egen
Kyle Fife
Ryan Fletcher
Dennis Flynn
Joshua Ford
Joseph Franz
Greg P. Giauque
Jason Glenn
Neal Graff
Kevin Gunnell
Matt Hall
Ray Hammond
Tim Hammond
David Hersam
Winston W. R. Hill
Ryan Hinton
Jon Hull
Daniel M. Jarvis
Brayden King
Randall K. Knight
Michael O. Lambarth
Michael McNiven
Mark Meilstrup
Michael Meyers
Ryan Mitton III
Mark Mumford
Matt Nielsen
Robert Olson
Dan Pace
John Payne
Jon Peachey
Aaron Peterson
Matt Pinegar
Devin Pratt
Michael Rich
Michael Richardson
Michael Skeen
Kevin R. Smith
Nicholas A. Stetich
Bartt Stucki
Dustin Tanner
Jacob Thomas
Mick Thomas
Steve Ting
Tom Tree
Jesse Udall
Dan Vogler
Kris Whitehead
Phillip Wilson
Samuel Wolfe
Joshua Yates
Sai Ho Yau

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, March 10, 1998 - 7:30 P.M.
Madsen Recital Hall

BYU FLUTE CHOIRS

Silver Breeze
Charlotte Bartholomew, ***conductor***

Program

Konzert No. 6	Joseph Bodin de Boismortier
Adagio	(1691-1765)
Allegro	
Four Southern Folk Hymns	arr. William Averitt
Evening Shade, from *The Baptist Harmony*	
The Morning Trumpet	
Simple Gifts	arr. Ricky Lombardo
Memories of East Tennesse	Austin Alan Scott
III. "Rhododen-dance"	(b. 1920)

Intermission

Flutes Futura
Elizabeth Ruppe, ***conductor***

Cyclorama I	Fisher Tull (b. 1934)
Portals in a Jade Pavilion (Four Poems from Ancient China)	Robert Millet
I. Rain on Ba Mountain	(b. 1946)
II. An Empty Infinity of Blue	
III. Abbot Zhan	
IV. Mountains Seen from a River	
Three for Eight	Katherine Hoover
I. Dunes	(b. 1937)
II. Sandpipers	

Flutes Futura

Megan Bartholomew
Kristin Clawson
Kristie deRoque
Rachel Farnsworth
Laurie Halgren
Jennifer Hillam
Patricia King
Diana McKenzie
Kristi Meyers
Lisa Poll
Crystal Shields
Julie Skidmore
Rebecca Svedin
Marin Wall

Silver Breeze

Clarissa Anderson
Lora Jean Bennion
Kristina Bordon
Jennifer Cope
Laura Dickey
Edith Dietrich
Jenny Gilchrist
Malissa Hansen
Marissa Jager
Sarah Johnson
Clarissa Keraga
Rebecca Reimann
Megan Trivett
Elizabeth Turner

III. Kites

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, March 10, 1998 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Amy Beth Rosevear
violin

Student of
Vesna Gruppman

Assisted by
Dian Baker-Drinkall, ***piano***
Alice Ashton, ***violin***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Partita No. 2 in D Minor, S 1004	Johann Sebastian Bach
Allemanda	(1685-1750)
Sarabanda	
Concerto in G Minor, op. 26	Max Bruch
Adagio	(1838-1920)
Praeludium and Allegro	Fritz Kreisler
	(1875-1962)

Intermission

Concerto for Violin and Piano, op. 28	Carl Goldmark
Allegro Moderato	(1830-1915)
Navarra, for Two Violins and Piano, op. 33	Pablo de Sarasate
	(1844-1908)

BRIGHAM YOUNG UNIVERSITY SCHOOL OF MUSIC
PRESENTS

BRIGHAM YOUNG UNIVERSITY PHILHARMONIC ORCHESTRA

Bryce Rytting, ***conductor***

Wednesday, March 11, 1998
7:30 P.M.
de Jong Concert Hall
Harris Fine Arts Center

BYU PHILHARMONIC ORCHESTRA
Bryce Rytting, *conductor*

Program

Finlandia, op. 26, no. 7	Jean Sibelius (1865-1957)
Symphony No. 8 in B Minor Allegro moderato Andante con moto	Franz Schubert (1797-1828)

Intermission

Symphonie fantastique Reveries - Passions A Ball Scene in the Country March to an Execution Dream of a Witchs' Sabbath	Hector Berlioz (1802-1869)

BERLIOZ: SYMPHONIE FANTASTIQUE

Here follows the description that Berlioz supplied for this works.
Any additional notes are enclosed in brackets.

Program of the Symphony

A young musician of morbidly sensitive temperament and fiery imagination poisons himself with opium in a fit of lovesick despair. The dose of the narcotic, too weak to kill him, plunges him into a deep slumber accompanied by the strangest visions, during which his sensations, his emotions, his memories are transformed in his sick mind into musical thoughts and images.

The loved one herself has become a melody to him, an idée fixe as it were, that he encounters and hears everywhere. [idée fixe literally means " fixed idea." More idiomatically, it means "obsession."]

First Movement: Reveries Passions

[In the slow introduction that starts the first movement,] he recalls that soulsickness, those depressions, those groundless joys, that he experienced before he first saw his loved one; then [the idée fixe reminds him of the] volcanic love that she suddenly inspired in him, his frenzied suffering, his jealous rages, his returns to tenderness, [and, at the very end of the movement,] his religious consolations.

Second Movement: A Ball

He encounters the loved one [during a waltz] in the midst of the tumult of a brilliant party.

Third Movement: Scene in The Country

One summer evening in the country, he hears two shepherds piping . . . this pastoral duet, the scenery, the quiet rustling of the trees gently brushed by the wind, the hopes he has recently found some reason to entertain--all concur in affording his heart an unaccustomed calm, and in giving a more cheerful color to his ideas. But she appears again, he feels a tightening in his heart, painful presentiments disturb him--what if she were deceiving him?--

One of the shepherds takes up his simple tune again, the other no longer answers. The sun sets--distant sound of thunder--loneliness--silence.

Fourth Movement: March to the Scaffold

He dreams that he has killed his beloved, that he is condemned to death and led to the scaffold. The procession moves forward to the sounds of a march that is now somber and fierce, now brilliant and solemn, in which the muffled sound of heavy steps gives way without transition to the noisiest clamor. At the end, the idée fixe returns for a moment, like a last thought of love interrupted by the fatal blow [of the guillotine. His head drops into the basket (plucked strings). The crowd cheers.]

Fifth Movement: Dream of a Witches' Sabbath

He sees himself at the sabbath, in the midst of a frightful troop of ghosts, sorcerers, monsters of every kind, come together for his funeral. Strange noises, groans, bursts of laughter, distant cries which other cries seem to answer. The beloved melody [the idée fixe] appears again, but it has lost its character of nobility and shyness; it is no more than a dance tune, mean trivial, and grotesque: it is she, coming to join the sabbath. --A roar of joy at her arrival. --She takes part in the devilish orgy. --Funeral knell, burlesque parody of the Dies irae (Hymn sung in the funeral rites of the Catholic Church.), sabbath round dance. The sabbath round and the Dies irae combined.

Footnote to the Program

Beethoven, Gluck, Meyerbeer, Rossini, and Weber have proved, by noteworthy examples, that the imitation of natural sounds has its place in the musical realm. Nevertheless, since the composer of this symphony is convinced that the abuse of such imitations is quite dangerous, that it is of very limited usefulness, and that its happiest effects always verge on caricature, he has never considered this branch of the art as an end, but as a means. And when, for example, in the Scene in the Country, he tries to render the rumbling of distant thunder in the midst of a peaceful atmosphere, it is by no means for the puerile pleasure of imitating this majestic sound, but rather to make silence more perceptible, and thus to increase the impression of uneasy sadness and painful isolation that he wants to produce on his audience by the conclusion of this movement.

PHILHARMONIC ORCHESTRA

First Violin
Chris Baker, *co-concertmaster*
Rebekah Johnson, *co-concertmaster*
Ingrid Scherer
Adrienne Miller
Amy Rosevear
Allison Unsworth
Jason Swigert
Sonia Lynn Walker
Alice Ashton
John Wright
Sarah Jane Thompson
Kelly Roper
Amman Starr
Rebecca Forstner

Second Violin
Emily Richards
Matthew Oshida
Korinne Lowe
Jennie Hawkes
Marilla Allen
Symone Hobbs
Celestia Feliz
Jessica Miller
Sara Black
Andrea Taylor
Sarah Fuller
Jennifer Clark
Kiersten Olson
Aleece Magleby
Nancy Anderson
Darren Wilcox

Viola
Tessya Lund
Chris Lewis
James Rhodes
Jeron Chamberlain
Marta Smith
Angela Stephenson
Jason Bonham
Elizabeth Gordon
Elizabeth Jenkins
Cami Graham
Chantelle Shiu
Camie Martin
Camille Jolley
Amy Benson
Jen Yorgason

Cello
Nathan Jasinski
Dorothy Hardin
Jeremy Woolstenhulme
Lissa Baird
Dirk Pace
Jackie Welch
Emily Brinton
Clark Miller
Brian Stucki
David Harker

Bass
Daniel Lee
Martha Whitney
Jeremy Tilton
Rebecca Worley
Doren Brim
Jacoby Larson
Peter Elton

Flute/Piccolo
Trisha King
Kristi Meyers
Crystal Shields
Kristin Clawson

Oboe
Michelle Hansen
Valerie Nicol

English Horn
Andra White

Clarinet
Brinly Jones
Kimm Berry

Bassoon
Nate Olson
April Christensen
Mollie Forbes
Spencer Layton

Horn
David Denniston, *principal*
Erin Shumate, *assistant*
Barbara Johnson
Laura Griffiths
Joel Yoder

Trumpet
Joel Neves
Elijah Erickson
Judd Berry
Matthew Young

Trombone
Asher Haines
Alisha Ard
Karl Johnson

Tuba
Dan Bryce
Jeff Case

Percussion
Louise Rew, *section leader*
Lisa Hardy
Adam Richards
Mitch Lee

Harp
Tahlia Anderson
Anamae Anderson

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, March 11, 1998 - 7:00 P.M.
Madsen Recital Hall

FOLK MUSIC ENSEMBLE
&
KIRKMOUNT

Program

Calliope House/Cowboy Jig

Whiskey Before Breakfast

The Death of Queen Jane

The Rap

King of the Pipers (Jig Medley)

The Briar and the Rose

Changing Your Demeanor

The Mystery Song

Special Guests:
Tiffany Bourgeois, *percussion*
David Osmond, *percussion*
Rhett Nelson, *saxophone*

Intermission

Kirkmount

KIRKMOUNT

Kirkmount is a musical trio of brothers; Alex, Sam, and Simeon Bigney, who perform Nova Scotian style Celtic music. Alex, who plays Celtic harp and bones, is 18, Sam, the fiddler, is 16, and Simeon, the cellist and bodhran player, is 14 years old. The boys play and write the same kind of toe-tapping music their grandpa, great-grandpa, and great-great-grandpa played in the now-forgotten village of Kirkmount in the hills of Nova Scotia.

Besides the many world renown Celtic and jazz musicians who have taught the boys, Alex studies classical harp with Lysa Rytting, Sam studies violin with Donna Fairbanks and Liz Deters, and Simeon studies cello with Nicole Jackson.

For the past three years, the group has been selected as part of the Utah Performing Arts Tour. Last year, they won the national "Talent from Towns Under 2,000" contest on *A Prairie Home Companion* with Garrison Keillor. They will be returning to the show on April 4, 1998. They have toured the United States and Eastern Canada playing at historic reenactments and various well-known folk venues.

Although Kirkmount often decides what to play extemporaneously, the tunes tonight may include: The Robin (Alex Bigney), Chicks' Reel, Happy Birthday Alex (Sam Bigney), Wind in the Heather (Joy MacCartney), Miss Lyle's (Traditional), Mutt's Favorite (Jerry Holland), Gin Ye Kiss My Wife I'll Tell the Minister (Traditional), Matt's Trip to Utah (Alex and Sam Bigney), Sleepy Maggie (Traditional), Dale Boman's Reel (Sam Bigney), Longueval (Traditional), Amelia (Bob McQuillan), Morag's (Tom Anderson), Crossing to Ireland (Traditional), Kira's Journey (Sam Bigney), Welcome to Inverness (Jay Scott Skinner), Simeon's Great Smile (Jerry Holland), Crossroads, Vera's Goose (Sam Bigney).

As the highly ornamented sound of Celtic folk music is Baroque in nature, so the arrangement of tunes calls to mind the prelude and fugue of the baroque period. Generally Celtic music is played in sequences called sets. A set typically consists of tunes in the same key and begins with a slow air or march. The slower tunes are generally followed by a Scottish dance tune called a strathspey. The set may conclude with any number of reels strung together as the musician feels them. A set can also consist of any number of jigs or any number of reels.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, March 11, 1998 - 9:00 P.M.
Madsen Recital Hall

FOLK MUSIC ENSEMBLE
&
KIRKMOUNT

Program

Up & Around the Bend	Bela Fleck
Pretty Peg/Calliope House/Cowboy Jig	Traditional arr. Alisdair Fraser
Ride on a Train	Judith Edelman
Whiskey Before Breakfast	Traditional
Tommy People's Medley	arr. Altan
Fisherman's Son	Rankin
O-B-S	Traditional

Intermission

Kirkmount

KIRKMOUNT

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, March 11, 1998 - 7:30 P.M.
Assembly Hall, Temple Square

GRADUATE RECITAL

Diane Pratt Keller

organ

Student of
Parley Belnap and Don Cook

In partial fulfillment of the requirements for the degree
Master of Music

Program

Fantasie on "Ein feste Burg"	Max Reger (1873-1916)
Trio Sonata No. 6 in G Major, BWV 530 Vivace Lento Allegro	Johann Sebastian Bach (1685-1750)
Fantasia in F Minor, K. 608	Wolfgang Amadeus Mozart (1756-1791)
Symphony No. 6 I. Introduction et Allegro II. Aria V. Final	Louis Vierne (1870-1937)

Diane Pratt Keller

Diane Pratt Keller, a native of Tucson, Arizona, began studying the piano at the age of seven. When she graduated from high school she received top honors and a music scholarship from the Tucson Music Teachers Association. In 1992 and 1993 she was awarded honors in the Utah State Fair music competitions. In 1995 she received the Organ Service Award from Brigham Young University as well as her Bachelor of Music degree. She is a graduate student at Brigham Young University and will graduate in April with a master's degree in organ performance. She teaches classes in the group organ program and private lessons at BYU and currently serves as a guest organist at the Salt Lake Tabernacle.

UTAH SYMPHONY

JOSEPH SILVERSTEIN, MUSIC DIRECTOR

Masterworks Series

Thursday, March 12, 1998, 7:30 pm	de Jong Concert Hall
Friday, March 13, 1998, 8:00 pm	Abravanel Hall
Saturday, March 14, 1998, 8:00 pm	Abravanel Hall

JOSEPH SILVERSTEIN *Conductor*
DAVID GOLUB *Piano*

LISZT *Rákóczy March*

VAUGHAN WILLIAMS Symphony No. 2 in G Major
(*A London Symphony*)

I. Lento — Allegro risoluto
II. Lento
III. Scherzo (Nocturne)
IV. Andante con moto — Maestoso alla marcia

— INTERMISSION —

BRAHMS Concerto No. 1 in D minor for Piano, Op. 15

I. Maestoso
II. Adagio
III. Rondo: Allegro non troppo

Concert Sponsor: The Utah Heathcare Community

Total performance time is approximately two hours.

The Utah Symphony is funded in part by grants from the National Endowment for the Arts, the Utah Arts Council and the Salt Lake City Arts Council.

FOR YOUR INFORMATION

Symphony Information For information about the Utah Symphony, including program magazine advertising, call 533-5626, or write Utah Symphony, 123 West South Temple, Salt Lake City, Utah, 84101.

Box Office The Abravanel Hall Box Office is open from 10 a.m to 6 p.m., Monday through Saturday and through intermission on concert nights. The box office accepts Visa, MasterCard, Discover and American Express. For more information, call 533-NOTE (6683). During the Abravanel Hall box office remodeling, tickets may be purchased in the trailer outside at the northeast corner of the building.

Latecomers To ensure the enjoyment of the majority of our patrons who arrive on time, and in deference to the artists, latecomers will not be admitted to the hall until there is an appropriate pause in the music. During some concerts, this pause may not occur until the end of the first work or intermission. Standby tickets may be sold for any seat unoccupied at the beginning of the performance.

Ticket Exchanges You may exchange your tickets up to 48 hours before a concert, pending availability. There is a $2 transaction fee for ticket exchanges. NO REFUNDS.

Ticket Release If you cannot use your ticket, you may release it to the Utah Symphony Box Office in time for resale and receive a receipt for a charitable contribution. Call 533-NOTE.

Donations Ticket sales cover only forty percent of the Symphony's expenses. You can make a difference through a tax-deductible contribution. Call 533-5626 for more information.

Watches, Pagers, Cellular Phones Patrons are requested to turn off electronic devices.

Cameras and Recording Equipment Unless previously authorized, cameras and recording equipment are prohibited.

Wheelchair Access Utah Symphony concerts are wheelchair accessible. Patrons in wheelchairs are encouraged to contact the Box Office, 533-NOTE, for more information.

Listening Devices Seinheiser listening devices for the hearing impaired are available at the west coat check.

Business Services The Utah Symphony appreciates the contributions of Ernst & Young, independent auditors for the Utah Symphony.

Coming Backstage Please do! You may visit with the orchestra, conductor and guest artists in the musicians lounge after most concerts. We ask that you use the west corridor on the lobby level to access the lounge. They will appreciate seeing you.

Fire Notice In the event it becomes necessary to evacuate the building because of an emergency, please note that exits are located to your left and to your right through each main corridor. Main building exits may be reached through doors located at the top and bottom of each corridor. Please identify the exits closest to your location and, if necessary, proceed in an orderly manner to a safe area away from the building.

Abravanel Hall Abravanel Hall is owned by Salt Lake County and operated by The Fine Arts Division. Stage

Lani
Poulson

~

mezzo-soprano

Join Lani and friends on a
journey through works by

Guridi ~ Wolf
Respighi
Rodrigo ~ Mahler

Susan Wenckus, *piano*;
Ralph Matson, Barbara Scowcroft,
violin; Lynn Rilling, *viola*;
Nicole Jackson, *cello*

Tuesday, March 17, 8 pm
All Saints Episcopal Church
1710 Foothill Drive

Tickets are $10 at the Symphony Box Office,
Waking Owl Books and Saans Photography,
or $12 at the door.

Funded in part by the Salt Lake City and Utah Arts Council
and the National Endowment for the Arts

BRIGHAM YOUNG UNIVERSITY SCHOOL OF MUSIC
PRESENTS

BRIGHAM YOUNG UNIVERSITY SYMPHONY ORCHESTRA

Richard Wright, *graduate assistant conductor*

Friday, March 13, 1998
7:30 P.M.
de Jong Concert Hall
Harris Fine Arts Center

BYU SYMPHONY ORCHESTRA

Richard Wright, *graduate assistant conductor*

with faculty artist
Jeffrey Shumway, *piano*

Program

Overture to *The Barber of Seville* — Gioachino Rossini
(1792-1868)

Piano Concerto No. 8 in D Minor, op. 70 — Johann Baptist Cramer
(1771-1858)
I. Moderato assai
II. Larghetto
III. Rondo a L'Espagniola

Jeffrey Shumway, *piano*

Intermission

Symphony No. 2 ("Romantic"), op. 30 — Howard Hanson
(1896-1981)
I. Adagio
II. Andante con tenerezza
III. Allegro con brio

This concert is a Graduate Conducting Recital in partial fulfillment of the requirements for the degree Master of Music in Instrumental Conducting. Mr. Wright has studied orchestral conducting with Clyn Barrus, and choral conducting with Ronald Staheli.

BYU SYMPHONY ORCHESTRA PERSONNEL

First Violin
Jessica Low, *concertmaster*
Deanna Oshida
Brigham Dastrup
Alison Gagon
Tracy Olson
Dallin Creswell
Natalie Stirling
Jeremy Starr
Rebecca Roesler

Second Violin
Ruth Brown
Kiersten Youngberg
Kathy Ludlow
Sarah Arnquist
Elizabeth Benne
Michael Keng
Joanna Hawkins
Amy Hatch
Nick Senzee

Viola
Emily Bolles
Tara Bates
Elizabeth Miner
Edythe Gardner
Joy Johnson
Kristine Jensen
Kristen Fletcher
Erin Chamberlain

Cello
Ryan Swigert
Kathryn Price
Becky Earl
Amber Archibald
David Scoville

Bass
Geoffrey Rayback
Regina Christiansen
Kevin Wise
Piccolo

Flute
Diana McKenzie
Kristin Clawson
Valerie Haring, *piccolo*

Oboe
Elizabeth Ann Young
Mandy Bliss

English Horn
Jennifer Stopczynski

Clarinet
Erica R. Egli
William Holman, BYU Faculty

Bassoon
Julie Welling
Mollie Forbes

Contrabassoon
Spencer Layton

Horn
Laura Conley
Jennie Longenecker
Tara Bailey
Kyle Whitney

Trumpets
Jared Daily
Katie Larson
Eli Erickson

Trombones
Jordan Jacobson
Brent Arnold
Tyler Kay

Tuba
Jeff Case

Harp
Anamae Anderson

Timpani
Lisa Hardy

Percussion
Mitch Lee
Louise Rew

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

Program Notes for Johann Baptist Cramer, Piano Concerto No. 8 in D Minor, op. 70

Steve Lindeman, Assistant Professor of Music

Johann Baptist Cramer (1771-1858) was born in Mannheim, Germany, but moved to London with is family at the age of three, where he spent almost his entire career. Although little-known today (except for his piano method, the *Studio per il pianoforte*, first published in 1810, and recommended by both Beethoven and Robert Schumann), in the nineteenth century, he was one of the most renowned piano virtuosos and pedagogues, and highly regarded as a composer. Most of his approximately 75 opus numbers are for piano, including many sonatas (both solo and accompanied), a plethora of character works (capriccios, divertimentos, fantasias, impromptus, nocturnes, preludes, variation, etc.), nine piano concertos, and piano quartets and quintets as well. Beethoven seems to have borrowed from Cramer's sonatas, and Schumann considered Cramer and Moscheles the only significant composers of sonatas of their generation.

Cramer's Piano Concerto No. 8 in D Minor, his last essay in the genre, was completed by 1819. The work is particularly interesting in that it is the first to break the Mozartian model of concerto form. In general, nearly all composers writing piano concertos in the late eighteenth and early nineteenth century used that composer's model of concerto form until the second and third decade of the nineteenth century, when a pair of works from different genres appeared that led to significant changes in the composition of a concerto. These pieces--Louis Spohr's Concerto No. 8 in A Minor for Violin and Orchestra, op. 47 (subtitled *In modo di Scena Cantante*, and published in 1816), and Schubert's Fantasie in C Major for Piano, op. 15 (*Wanderer*, composed in 1822 and published in in 1823), both of which featured a rethinking of sonata procedure, transitions between movements, and cyclic connections--are not piano concertos, but were highly influential on the next generation of composers who wrote piano concertos: Valentin Alkan, Franz Liszt, Felix Mendelssohn, Robert Schumann, and Clara Wieck.

Historians have traditionally cited Carl Maria von Weber's Konzertstück in F Minor for Piano and Orchestra, op. 79, long a stable of the traditional concert repertoire since its premiere in 1821 (it was published in 1823), as the first work to cast of the Mozartian model, and the "origin of the post-classical concerto form" (Donald Francis Tovey, *Essays in Music Analysis* [1936], vol. 4, pp. 61-21). However, Cramer's op. 70, which precedes the *Konzertstück* by at least two years, features an even more radical approach to the traditional conventions of the form. For example, the first movement, instead of being constructed in a typical "double-exposition" concerto form, features a "short-circuited" exposition which leads directly to the second movement, without a development, recapitulation, or cadenza. The second movement concludes with a lengthy, highly-virtuosic written cadenza. And finally, the rondo third movement includes a cyclic return of the thematic elements first proposed in the opening two movements of the work. This design is very progressive, and unique: no piano concerto composed before it includes so many changes to the basic design. And the composers of concertos in the generation following in Cramer's wake clearly were listening.

Although Cramer's Piano Concerto in D Minor, op. 70 was published by the most prestigious publishing houses of its time, and remained in the concerto repertoire for many years, it disappeared from view by the middle of the nineteenth century. In fact, we are privileged this evening to hear the twentieth-century premiere of the work: it has not been performed since the early nineteenth century, and has never been recorded. For this performance, a conductor's score was created from the original parts by Jule Iwaasa.

And although the work may not be in the same league as the masterworks in the genre by Mozart, Beethoven, Mendelssohn, Schumann, and Brahms, it offers an exciting challenge to the prevailing conception of the piano concerto genre in the early nineteenth century.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, February 13, 1998 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES

Lawrence Vincent
tenor

Assisted by
Dian Baker-Drinkall, *piano*

Program

Fedora, Count Ipanoff's aria	Umberto Giordano
Amor ti vieta	(1867-1948)
Die Zauberflöte, Tamino's aria	Wolfgang Amadeus Mozart
Wie stark ist nicht dein Zauberton	(1756-1791)
Manon Lescaut, Des Grieux's aria	Giacomo Puccini
Donna non vidi mai	(1858-1924)
Tosca, Cavaradossi's arias	
Recondita armonia	
E lucevan le stelle	
Eine Nacht in Venedig, Caramello's aria	Johann Strauss Jr.
Komm in die Gondel	(1825-1899)
Der Zigeunerbaron, Barinkay's aria	
Als flotter Geist	
Das Land des Lächelns, Sou Chong's aria	Franz Lehár
Von Apfelblüten einen Kranz	(1870-1948)
Der Zarewitsch, Zarewitsch's aria	
Wolgalied	
Gräfin Mariza, Tassilo's aria	Emerich Kalman
Komm Zigány	(1882-1953)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 14, 1998 - 4:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Jeremiah Green
alto saxophone

Brian Edgar Neal
tenor saxophone

Students of
Ray Smith

Assisted by
Kendra Lowe, *piano*
Rebecca Cook, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonatine Sportive	Alexandre Tcherepnine
Allegro	(1899-1977)
Mi Temps—Larghetto	
Course—Vivace	
Adagio and Allegro	George Frideric Handel
	(1685-1759)
Sonata, op. 19	Paul Creston
II—with tranquility	(b. 1906)
I—with vigor	

Intermission

Concerto in B-flat Major, K. 191 — Wolfgang Amadeus Mozart (1756-1791)
Allegro
Andante ma Adagio
Rondo

Fantasia — Heitor Villa-Lobos (1887-1959)
I. Anime
II. Lent
III. Tres anime

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 14, 1998 - 7:30 P.M.
151 Tanner Building

SOPHOMORE RECITAL

Emily Zappe
horn

Student of
Laurence Lowe

Assisted by
Rebecca Cook, *piano*
Laura Griffiths, *horn*
Jennie Longnecker, *horn*
Nick Brooks, *horn*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Concerto No. 2 in E-flat Major, K. 417	Wolfgang Amadeus Mozart
Allegro Maestoso	(1756-1791)
Andante	
Rondo-Allegro	
Villanelle	Paul Dukas
	(1865-1935)

Intermission

Quartet No. 1 for Four Horns	Kerry Drew Turner
Allegro	(b. 1960)

Laura Griffiths, *horn*
Jennie Longnecker, *horn*
Nick Brooks, *horn*

Concerto No. 1 in E-flat Major, op. 11
Allegro
Andante
Rondo-Allegro

Richard Strauss
(1864-1949)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 14, 1998 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL

Thomas Glenn
tenor

Student of
Lawrence Vincent and J. Arden Hopkin

Assisted by
Amy Glenn, ***piano***
Douglas Bush, ***organ***
Nathan Jasinski, ***cello***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

O Jesu Nommen Dulce, from *Kleine Geistliche Konzerte*	Heinrich Schütz (1585-1672)
Two Bach Songs, from the *Schemelli-Gesangbuch* Herr nicht schicke deine Rache Gott lebet noch!	Johann Sebastian Bach (1685-1750)
Adelaïde	Ludwig van Beethoven (1770--1827)
Du bist die Ruh	Franz Schubert (1797-1828)
Waldesgespräch	Robert Schumann (1810-1856)
Dans le sentier, Parmi les Roses Guitare Enchantement	Jules Massenet (1842-1912)

Phydilé	Henri Duparc (1848-1933)
Sonetta di Petrarca #1	Franz Liszt (1811-1886)
O bei nidi d'amore	Stephano Donaudy (1879-1925)
Three Opera Arias:	
En Fermant les Yeux, from *Manon*	Jules Massenet (1842-1912)
Il mio tesoro, from *Don Giovanni*	Wolfgang Amadeus Mozart (1756-1791)
Salut! demeure chaste etpure, from *Faust*	Charles Gounod (1818-1893)
La Bonne Cuisine	Leonard Bernstein (1918-1990)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 14, 1998 - 9:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Stormi Rachelle Winscot
clarinet

Student of
William Holman

Assisted by
Jennifer Dalton, ***piano***
Ingrid Scherer, ***violin***
Heidi Keith, ***violin***
Eric Scherer, ***viola***
Andrew Moore, ***cello***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Première Rhapsodie	Claude Debussy (1862-1918)
Capriccio	Heinrich Sutermeister (b. 1910)

Intermission

Clarinet Quintet in A Major, KV 581 Allegro Larghetto Menuetto Allegro con Variazioni	Wolfgang Amadeus Mozart (1756-1791)

BRIGHAM YOUNG UNIVERSITY SCHOOL OF MUSIC
PRESENTS

BRIGHAM YOUNG UNIVERSITY WOMEN'S CHORUS

Emily Neil, ***director***

Tuesday, March 17, 1998
7:30 P.M.
de Jong Concert Hall
Harris Fine Arts Center

BRIGHAM YOUNG UNIVERSITY WOMEN'S CHORUS

Emily Neil, *director*
Rebecca Arnott, Liz Anderson, Andrea Williams, Patrice Nelson, *accompanists*

Program

I

Zion's Walls	Aaron Copland
	arr. Glenn Koponen
My Shepherd Will Supply My Need	American Folk Song
	arr. Mack Wilberg

II

Missa Brevis in C Minor	Imant Raminsh
Kyrie	(b. 1943)
Gloria	
Sanctus	
Agnus Dei	

Larke Cowart, *mezzo-soprano*

III

Alleluia	David Conte
	(b. 1955)
Ave Maria	Gustav Holst
	(1874-1934)

IV

Water Music

Hymn to the Waters	Gustav Holst
To Be Sung on the Water	Samuel Barber
	(1910-1981)

V

Child's Play

Old Rhymes for Treble Voices	Halsey Stevens
When I Was a Little Boy	(1908-1988)
When Good King Arthur Ruled This Land	
Infirtaris	
The Jumblies	Laura Shur

VI

Three Birthday Madrigals — John Rutter (b. 1945)
It was a lover and his lass
My true love hath my heart
When daisies pied

Instrumentalists

Violin I
Erin Neil
Aimee Palmer
Kristen Burnside
Ingrid Scherer
Mindy Moore
Deanna Oshida

Violin II
Julie Gillespie
Tammy Krebs
Pamela Becraft
Chaliese Wouden
Crissie Nally
Martha Wilcox

Viola
Camille Graham
Marta Smith
Dave Gordon
Chris Lewis
Kristine Jensen

Cello
Sean McFadden
Nathan Frost
Brian Stucki
Jeremy Woolstenhulme

Bass
Samuel Peery
Martha Whitney

Flute
Tricia King
Nancy Pratt

Oboe
Lindsay Robison
Carmen Cole

Clarinet
Kimm Berry
Brinley Jones

Bassoon
Mollie Forbes

Timpani
Lance LeVar

Harp
Tahlia Anderson

Piano
Janalyn Holman

WOMEN'S CHORUS

Emily Neil, *director*

Soprano I

Amy Astle
Wendy Astle
Christina Cloward
Janet Evans
Larisa Hicken
Melissa Heath
Ashley Hennen
Clara Hurtado
Liz Liljenquist
Sarah Mackay
Anne-Marie Mickelson
Melanie Mickelson
Andrea Miller
Patrice Nelson
Kira Olson
Kristi Sink
Kristen Weed
Martha Wilcox
Marian Youngquist

Soprano II

Devon Allison
Jacki Archibald
Rebecca Arnott
Bonnie Barrowes
Brigette Becker
Melissa Brindley
Penny Brunud
Laura Trefethen
Lily Huntington
Amanda Jackson
Jean Knight
Sara Lutz
Lisa Mortenson
Erin Neil
Heidi Nielsen
Danna Ockey
Jamey Ruiz
Dana Slade
Wendy Snarr
Aurelia Stone
Lindsay Taylor
Becky Whitchurch
Chaliese Wouden
Emily Zumsteg

Alto I

Nicolle Alexandre
Pamela Becraft
Elena Camisani
Ericka Carlson
Carmen Cole
Emilee Cook
Brittany Fairclough
Kimberly Halverson
Meredith Hawkins
Natalie Hogan
Janalyn Holman
Heather Jackson
Jennifer Jensen
Tami Kim
Katie Koski
Erin Kramer
Genevieve Lavender
Carrie MacKay
Sara Mallett
Emily Owen
Aimee Palmer
Krista Parkin
Tenille Permann
Susan Record
Amy Roskelley
Kelly Rowland
Diana Rogers
Karen Rogers
Suzanne Russo
Jeanine Talley
Amanda Taylor
Amy Tolk
Keri Walkenhorst
Amy White
Andrea Williams

Alto II

Leslie Almond
Elizabeth Anderson
Megan Baer
Aubrey Baker
Emily Chase
Carrie Cramer
Nina Donahye
Brittany Mae Eyre
Christina Gale
Tiffany Gee
Julie Gillespie
Camille Graham
Cindy Grigg
Emily Harris
Carol Hatch
Brenda Henderson
Tina Holst
Carolyn Howard
Julie Jensen
Jennifer Johnson
Tammy Krebs
Katie Koski
Kathryn LaPointe
Lacey Loberidge
Emily McGrath
Danya Paxman
Heidi Pomerleau
Nancy Pratt
Carolyn Scott
Kelli Skinner
Hailey Smith
Emily Stoker
Renae Storm
Kaisa White
Libby Winzenz

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, March 19, 1998 - 9:00 P.M.
Madsen Recital Hall

GRADUATE RECITAL
Composition Recital for Vickie Christensen, Kathleen Newton, Sabin Levi, and James Worlton

In partial fulfillment of the requirements for the degree
Master of Music

Program

Raga Tonite! — Kathleen Newton
for Electronic Sitar and D.I. Percussion
Kathy Newton, Melanie Gunsay, Kiersten Wendel, Melissa Isaacson, Mindy Romney

Ode to Intimations of Immortality — Vickie Christensen
Devon Montgomery

Reflection and Dirge from 4 Miniatures for Organ — James Worlton
Sabin Levi

Round of Applause — Kathleen Newton
DAT

Because I Could Not Stop For Death — Vickie Christensen
Contemporary Choir
Ethan Wickman, *conductor*

Two Poems by e.e. cummings — Kathleen Newton
Contemporary Choir

Funeral March — Sabin Levi
DAT

Allegro for Carillon	Kathleen Newton

Sabin Levi, *carillon*

Winter's Eve	Vickie Christensen

Flute Choir
Elizabeth Ruppe, *director*

Three Pieces for Organ	Sabin Levi

Reflections on a Garden	Vickie Christensen

Fei Yang, *piano*
Brigham Dastrup, *violin*
James Rhodes, *viola*

Tango	Kathleen Newton

Melvyn Windham, *piano*

BRIGHAM YOUNG UNIVERSITY SCHOOL OF MUSIC
PRESENTS

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR

Mack Wilberg, *director*

Thursday, March 19, 1998
7:30 P.M.
de Jong Concert Hall
Harris Fine Arts Center

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR

Mack Wilberg, ***director***
Ryan Murphy and Kenneth Plain, ***piano***
Cynthia Slater, ***organ***

I

All Creatures of Our God and King	German Hymn Tune arr. Mack Wilberg

II

Petite Messe Solennelle	Gioacchino Rossini
Kyrie eleison	(1792-1868)
Gloria in excelsis Deo	
Cum Sancto Spiritu	
Jeanne Kerry, Melissa Merrell, Brian Stucki, Meredith Taylor, *soloists*	

III

Four Alleluias	
Alleluia, from **Brazilian Psalm**	Jean Berger (b. 1909)
Responsory Alleluia, from **Mass**	Leonard Bernstein (1918-1990)
Alleluia, from **Fanfares**	Daniel Pinkham (b. 1923)
Alleluia	Ralph Manuel (b. 1951)

IV

Four Hymn Settings	
All Things Bright and Beautiful	English Traditional Hymn arr. John Fergusen
Marin Wall, *piccolo*	
God is Seen	American Folk Hymn arr. Alice Parker
Be Still, My Soul	Jean Sibelius arr. Kenneth Plain
Rock-A-My-Soul	African-American Spiritual arr. Howard Roberts
Joshua Shimizu, *soloist*	

V

*Fantasia on Early Latter-day Saint Hymns Mack Wilberg
Meredith Taylor, *soloist*

This work is based on the following early Latter-day Saint hymns:

1) Yes, My Native Land - This text was selected by Emma Smith for the first L.D.S. hymnal in 1844. The text is by Samuel Francis Smith (1808-1895) and the tune is by Jean-Jacques Rousseau (1712-1778).

2) Redeemer of Israel - This text, adapted from Joseph Swain (1716-1796) by William W. Phelps (1792-1872), first appeared in the L.D.S. newspaper *The Evening and Morning Star* in 1832. It was included in the Emma Smith hymnal three years later. The tune, apparently based on an older melody, is by Freeman Lewis (1780-1859).

3) The Glorious Day is Rolling On - This text by Eliza R. Snow (1804-1887) was first published in the 1835 Emma Smith hymnal. The text with tune appeared in the Bellows Falls hymnal in 1844. The tune is anonymous.

*Commissioned by the Barlow Endowment for Music Composition at Brigham Young University for the Sesquicentennial tour of the Mormon Tabernacle Choir.

INSTRUMENTALISTS

Trumpet
Barry Hillam
Keith Davis
Dwight Bird
Alex Smith

Horn
David Denniston
Brad Barlow
Barbara Johnson
Emily Zappe
Laura Griffiths
Erin Shumate

Trombone
Asher Haines
Karl Johnson

Tuba
Dan Bryce

Percussion
Adam Richards
Jason Spiesman
Tiffany Bourgeois

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR

Soprano I
Emily Bradley
Tausha Bunker
Jennifer Elkins
Margaret Enns
Amanda Hall
Tamara Hendriksen
Rachelle Hulme
Emily Lambson
Lauralynn Lowe
Eva Rankin
Mandy West

Soprano II
Rebecca Chock
Lisa Cowley
Christi Davis
Amy Harris
Jennifer Howsley
Janelle Johnson
Jeanne Kerry
Mary Meyers
Natalie Murdock
Lara Preston
Robbyn Scribner

Alto I
Jennifer Black
Cynthia Cladwell
Ginger Day
Erin Duericher
Erika Edwards
Emily Gardner
Karen Holmes
Cornelia Liebscher
Kathryn May
Alisa Moore
Rachel Pettit
Minte Robison
Cynthia Slater
Kathryn Wells
Kirsten Wilson

Alto II
Chevy Allred
Lynette Baird
Rebecca Bennion
Joy Bischoff
Marian Boren
Anne Forsyth
Annie Fullmer
Becky Hibbert
Camille Kingman
Melissa Merrell
Courtney Palmer

Tenor I
Penn Almoney
Justin Flosi
Charles Hall
Timothy Hall
Tracy Hall
Cory Larson
Ryan Murphy
Bart Olsen
Alan Pippin
Kenneth Plain
Brian Stucki
Spencer Toronto

Tenor II
Tobias Bradford
Mitchell Heath
Jeffrey Jackson
Christopher Jensen
Mike Jensen
Mike Johnson
David Morgan
Christopher Redfearn
Jeffrey Rockwood
Adam Tait
Russell Trapnell
Laisiasa Veikoso
Kenneth Wayne

Bass I
Justin Baer
Jared Bernotski
Rob Brandt
Andrew Crane
Russell Dimond
Tad Harris
Jonathan Johnson
Shawn Kidd
Joel Longhurst
Marc Madsen
Brandon Rowberry
David Schauman
Joshua Shimizu
Glen Webb
Keith Westover
Ethan Wickman
Craig Winder

Bass II
Blair Baillio
Thomas Chock
Jason Hochstrasser
Brian Johnston
Dan Jones
Jim Knighton
Pete Merrell
Henry Patterson
Scott Perry
Job Strickland
Meredith Taylor

BRIGHAM YOUNG UNIVERSITY SCHOOL OF MUSIC
PRESENTS

BRIGHAM YOUNG UNIVERSITY CHAMBER ORCHESTRA

David Dalton, ***director***

Friday, March 20, 1998
7:30 P.M.
de Jong Concert Hall
Harris Fine Arts Center

BRIGHAM YOUNG UNIVERSITY CHAMBER ORCHESTRA

David Dalton, *music director*

This concert is dedicated to the memory of Dr. Clyn D. Barrus

Program

Overture to *Midsummer Night's Dream*, op. 21 — Felix Mendelssohn (1805-1847)

Symphony No. 1 in C Major — Georges Bizet (1838-1875)
- Allegro vivo
- Adagio
- Allegro vivace
- Allegro vivace

Intermission

Prayers from Winter Quarters (1997) — Murray Boren (b. 1950)

Donna Dalton, *narrator*
Première Performance

Silent Woods for Cello and Orchestra, op. 68/v — Antonin Dvorak (1841-1904)

Brian Stucki, *soloist*

Dances from the Ballet *Estancia* (Ranch) — Alberto Ginastera (1916-1983)
- The Landworkers
- The Cattlemen
- Wheat Dance
- Final Dance: *Malambo*

The Crucible of Faith

In September, 1846, faithful Latter-day Saints watched in horror as mobs destroyed their homes in Nauvoo. During the bitter cold of the winter of 1846, they took their wagons and teams across the frozen Mississippi, crossed Iowa, and made a temporary encampment on the Nebraska side of the Missouri River, and called it Winter Quarters. While the first company of pioneers crossed the plains and worked their way through mountain passes towards the Salt Lake Valley, the bulk of the LDS company waited patiently behind at Winter Quarters. Among them was my great grandmother, Mary Houghton Curtis Markham.

Prayers from Winter Quarters is an attempt to capture the voices, the spirits, the experiences and the testionies of that grim and hopeful time in our history. Although I read a great deal about Winter Quarters in preparing to write this piece, the text is not taken from any single source. Instead, I attempted to distill the experiences of many pioneer women in that difficult period from the winter of 1846 through the spring of 1848. I hope that the text and music will convey some measure of the trials, the fortitude, and the faith of our remarkable ancestors.

First Prayer
Dear gracious father.
I thank thee, Lord, for blessings hidden.
For ice, and sleet, and cold, and snow.
Praised be thy name.
I thank thee for ice, that turned a river to a highway,
so we could quickly escape from the mobs.
I thank thee for driving sleet,
sharp reminders
to keep us awake and alert, our endless long hours on the trail.
I thank thee for biting cold,
for taking the weary old
and the newly born young
home back to thee,
to thy warmth and thy rest.
Happy day, for those freed from the trials of the trail.
And I thank thee for snow,
which hides our paths from our enemies.
They call this place Winter Quarters.
Bitter sanctuary.
Thank thee, dear Lord, for thy blessings.

Second Prayer
Dear gracious father.
I thank thee, Lord, for thy bounty this spring.
Our crops are planted, and the weather is good,
with much rain, then long days of sunshine.
I thank thee for the apple I was given today.
For weeks now, I have had nothing but corn pone and salt pork,
the last of the barrel I put up last fall.
And my children's gums are bleeding.
But Sister Taylor gave us an apple,
and I cut it into quarters,
and my children and I sat together and savored every bite.
I took the apple core,
and the sweet juices lingered in my mouth for hours.
How glorious are thy works, oh Lord!

Third Prayer
Dear gracious father.
I thank thee, Lord, for my brothers and sisters.
I have been ill the last three weeks,
feverish and weak.
I could see the fear in my children's eyes,
that I would be taken from them
as their father was.
But Sister Markham fed my children.
And Sister Clayton weeded my garden.
And Sister Phelps bathed my forehead with cool spring water.
And their husbands,
my gentle brothers,
gathered around my bed,
and laid their hands on my head,
and blessed me.
And today I was able to walk unassisted,
and sat on the porch and watched my children play.
I thank thee for thy mercy, Lord.

Fourth Prayer
Dear gracious father.
I thank thee, Lord, for the three years I had with my little Clara.
One day, her throat was sore;
the next day,
she was hot to the touch.
I held her for hours as she shivered and wept,
as she fitfully slept.
And then, this morning, I saw that she was no longer mine.
She was yours.
It is difficult, sometimes, to thank thee Lord.
It is difficult to bow to thy will.
I must trust in thy love, for her and for me.
Thou knowest how my heart ached as we lowered her into the ground.
I thank thee, Lord, for that healing pain.

Fifth Prayer
Dear gracious father.
Today I learned that we are to leave Winter Quarters.
My heart is full of thy bounty.
For three summers, we have made a home of this rough shelter.
Now, we shall walk beside a wagon
three months
to our new home.
We have heard of the hardships we will face.
Much labor awaits us,
weariness and pain,
and for some, a rough grave beside the trail.
But, happy day, at the end of the trail is our home.
My children shall have a home.
I trust in thy protection Lord.
Praised be thy holy name.

--Eric Samuelsen

The BYU Chamber Orchestra CD *The Colors of Sound* is available at the HFAC Box Office.

CHAMBER ORCHESTRA PERSONNEL

David Dalton, *music director*

Violin I
Winona Vogelmann, *co-concertmaster*
Martha Thompson, *co-concertmaster*
Victoria Ferris
Ingrid Scherer
Mihaela Ganae
Ellen Jacob
John Gardner
Heidi Keith
Jason Swigert

Violin II
Jessica Low, *principal*
Adrienne Miller
Matthew Oshida
Emily Richards
Allison Unsworth
Brigham Dastrup
Amy Rosevear
Jeremy Starr

Viola
Leilani Rogers, *principal*
Tessya Lund
Christopher Lewis
Dianna Rhodes
James Rhodes
Jeron Chamberlain

Cello
Nathan Jasinski, *principal*
Brian Stucki
Ryan Swigert
Emma Farnsworth
Dorothy Hardin
Andrew Moore

Contrabass
Daniel O'Bryant, *principal*
Tyler Johnson

Flute
Lisa Poll, *principal*
Marin Wall

Oboe
Lara Saville, *principal*
Andra White

Clarinet
Stormi Winscot, *principal*
Michelle Watabe

Bassoon
Michael Dalby, *co-principal*
Spencer Layton, *co-principal*

Horn
David Denniston, *principal*
Barbara Johnson
Laura Griffiths
Erin Shumate

Trumpet
Alex Smith, *principal*
Larrina Burrows

Trombone
Asher Haines

Timpani
Lance LeVar

Friday, March 20, 1998 - 7:30 P.M.
Madsen Recital Hall

INVITATIONAL SONGWRITER SHOWCASE

Ron Simpson, *host*

Program

Tonight the Media Music area of the School of Music is pleased to play host to a group of Utah-based songwriters who have achieved a degree of national distinction. Some have ties to our BYU songwriting program.

Cherie Call, a music graduate of BYU in the Media Music emphasis track, recently released her debut CD and has showcased at Nashville's prestigious Bluebird Cafe.

Tyler Castleton & Staci Peters, both products of the BYU School of Music, have separate daytime careers in music. Tyler is a freelance scoring composer and Staci does management work for Bonneville Worldwide Entertainment. Together, they are a Nashville songwriting team, signed to Reba McEntire's Starstruck Writers' Group.

Cori Connors, long a leading Utah songwriter and champion of the local songwriting scene, has received much industry attention for her songs. Most recently, Chris LeDoux cut a Cori Connors song for Capitol Nashville.

Brett Raymond has been successful on three fronts: while many know Brett's name as a popular LDS singer/songwriter and Deseret Book artist, fewer may realize Brett has a background as a pop artist based in Japan, signed to the Phillips worldwide organization, and producing his songs in top LA studios. His third enterprise is composing music for corporate films and network radio and television.

Doug Walker, a graduate of BYU in the Media Music emphasis track, recently returned from Nashville where he was the featured soloist/master-of-ceremonies for "Country Music, USA," the premiere country-music attraction at Opryland, USA.

The presentation will be in traditional songwriter showcase format, with each performer presenting about three songs. Individual performances will be announced.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 21, 1998 - 6:00 P.M.
Madsen Recital Hall

SENIOR RECITAL

Janell Hydie Johnson
soprano

Student of
Clayne W. Robison

Assisted by
Robin J. Hancock, *piano*
Justin Flosi, *tenor*
Courtney Atack, *guitar*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

I

Ich will dir mein Herze schenken	Johann Sebastian Bach (1685-1750)
Ave Verum Corpus	Wolfgang Amadeus Mozart (1756-1791)
Pie Jesu	Gabriel Fauré (1845-1924)

II

Ständchen
    Morgen
    All mein Gedanken
    Nacht

Richard Strauss
(1864-1949)

III

Ba, Be, Bi, Bo, Bu
Les anges musiciens
Le carafon
Lune d'Avril
La petite servante

Francis Poulenc
(1899-1963)

IV

Love's Philosophy
Music when soft voices die
Weep You No More, Sad Fountains
My Life's Delight
Song of the Blackbird

Rodger Quilter
(1877-1953)

V

Com'e gentil

Gaetano Donizetti
(1797-1848)

Justin Flosi, *tenor*
Assisted by Courtney Atack, *guitar*

Tornami a dir

Justin Flosi and Janell Johnson

VI

Where Can I Turn For Peace?

arr. James C. Kasen
(b. 1956)

Weepin' Mary

David Fletcher

BRIGHAM YOUNG UNIVERSITY SCHOOL OF MUSIC
PRESENTS

BRIGHAM YOUNG UNIVERSITY EARLY MUSIC ENSEMBLE

Douglas E. Bush, ***director***

Johann Sebastian Bach
(1685-1750)

Mass in B Minor, BWV 232

Friday, March 20, 1998
Park City, Church of St. Mary of the Assumption, 7:30 P.M.

Saturday, March 21, 1998
Provo Tabernacle, 7:30 P.M.

Sunday, March 22, 1998
Salt Lake City, Cathedral of the Madeleine, 8:00 P.M.

MASS IN B MINOR, BWV 232
Missa

Kyrie

Chorus:	Kyrie eleison
Duet: (Soprano I and Soprano II)	Christe eleison
Chorus:	Kyrie eleison

Gloria

Chorus:	Gloria in excelsis (attacca)
Chorus:	Et in terra pax
Aria (Soprano II):	Laudamus te
Chorus:	Gratias agimus tibi
Duet (Soprano I and Tenor):	Domine Deus
Chorus:	Qui tollis peccata mundi
Aria (Alto):	Qui sedes ad dextram Patris
Aria (Bass):	Quoniam tu solus sanctus
Chorus:	Cum Sancto Spiritu

Credo (SYMBOLUM NICENUM)

Chorus:	Credo in unum Deum
Chorus:	Credo in unum Deum/Patrem omnipotentem
Aria (Soprano I and Alto):	Et in unum Dominum
Chorus:	Et incarnatus est
Chorus:	Crucifixus
Chorus:	Et resurrexit
Aria (Bass):	Et in Spiritum Sanctum
Chorus:	Confiteor (attacca)
Chorus:	Et expecto resurrectionem

Sanctus

Chorus:	Sanctus

OSANNA, BENEDICTUS, AGNUS DEI ET DONA NOBIS PACEM

Chorus I/II:	Osanna in excelsis
Aria (Tenor):	Benedictus
Chorus I/II:	Osanna in excelsis (da capo)
Aria (Alto):	Agnus Dei
Chorus:	Dona nobis pacem

Please withhold any applause

EARLY MUSIC ENSEMBLE PERSONNEL

Soprano I
Rebecca A. Cook
Lisa Cowley
Rosemary Demos
Afton L. Hales
Joni L. Jensen*
Candice L. Johnson*
Emily A. Smith

Soprano II
Karen Axelgard
Rebecca Buchert
Diane Gardiner*
Amy Harris
Lorraine Jackson
Janell Johnson
Rachel Shill*
Emily Spencer
Karen Stott
Kristeen Teeples
Emily Ann Winings

Alto
Tiffany Call*
Megan Connelly
Alison Coutts
Larke Cowart*
Stephanie Curtis
Allyson Hawkins
Diane Keller
Camille Kingman
Chantelle Komm
Crystal Komm
Dorothea Luschin
Sarah Matthews
Melinda Romney

Tenor
Clark Christensen
Thomas Cimarusti
Benjamin J. Crandall
Mike Curtis
Thomas Glenn*
Bruce Hansen
Perry Marshall
Jay Packard*
Rob Rolfson

Bass
Robert-Jan August
Darrell Babidge*
Allen Buskirk
Matt Curtis
David W. Hammond
Ryan Harris
Jason Hochstrasser
Brent Kraczek
John B. Larsen
David Longstroth
Arnold Luschin
David S. Orton
Matt Palmer
Derek D. Rowe
Quentin Spencer
Thomas R. Spencer
Meredith Taylor*
Michael Ware

Violin I
Rachel Bakes
Sara Black
Rebecca Forstner
Ryan T. May*

Violin II
Nicol Hatch
Jennie Hawkes
Kiersten Olson
Erin Spackman

Viola
Jason Bonham
Kristen Fletcher
Benjamin McElroy

Cello
Sean McFadden

Bass
Daniel O'Bryant

Flute I
Julie Skidmore*

Flute II
Cari O'Neil

Oboe
Lindsay Robison*
Valerie Nicol
Elizabeth Young

Horn
Brad Barlow*

Bassoon
Mollie Forbes
Liz Green

Trumpet
Barry Hillam
Alex Smith
Daniel Thrower

Timpani
David V. Osmond

Organ
Ross Updegraff

*Soloists

TEXT TRANSLATIONS

Kyrie	**Kyrie**
1. Coro: Kyrie eleison.	1. Chorus: Lord, have mercy on us.
2. Duetto: (soprano/soprano) Christe eleison.	2. Duet: (soprano/soprano) Christ have mercy on us.
3. Coro: Kyrie eleison	3. Chorus: Lord, have mercy on us.
Gloria	**Gloria**
4. Coro: Gloria in excelsis Deo.	4. Chorus: Glory be to God on high.
5. Coro: Et in terra pax hominibus bonae voluntatis.	5. Chorus: And on earth peace to men of good will.
6. Aria: (soprano) Laudamus te, benedicimus te, adoramus te, glorificamus te.	6. Aria: (soprano) We praise Thee; we bless Thee, we adore Thee; we glorify thee.
7. Coro: Gratias agimus tibi propter magnam gloriam tuam.	7. Chorus: We give Thee thanks for Thy great glory.
8. Duett: (soprano/tenore) Domine, Deus, rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe, altissime. Domine Deus, Agnus Dei, Filius Patris.	8. Duet: (soprano/tenor) Lord God, heavenly King, God the almighty Father, O Lord, the only-begotten Son, Jesus Christ, Most High Lord God, Lamb of God, Son of the Father.
9. Coro: Qui tollis peccata mundi, miserere nobis. Qui tollis peccata muindi, suscipe deprecationem nostram.	9. Chorus: Thou who takest away the sins of the world, have mercy upon us. Thou who takest away the sins of the world, receive our prayer.
10. Aria: (alto) Qui sedes ad dextram Patris, miserere nobis.	10. Aria: (alto) Thou who sittest at the right hand of the Father, have mercy upon us.
11. Aria: (basso) Quoniam tu solus Sanctus, tu solus Dominus, tu solus Altissimus, Jesu Christe.	11. Aria: (bass) For Thou alone art the Holy One. Thou alone art the Lord. Thou, Jesus Christ, alone art the Most High.
12. Coro Cum Sancto Spiritu in gloria Dei Patris. Amen.	12. Chorus: With the Holy Ghost in the glory of God the Father. Amen.
Credo (SYMBOLUM NICENUM)	**Credo (SYMBOLUM NICENUM)**
13. Coro: Credo in unum Deum.	13. Chorus: I believe in one God.
14. Coro: Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium.	14. Chorus: I believe in one God, the Father almighty, Maker of heaven and earth and of all things visible and invisible.
15. Duetto: (soprano/alto) Et in unum Dominum, Jesum Christum, Filium Dei unigenitum et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum non factum, consubstantialem Patri, per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de coelis.	15. Duet: (soprano/alto) And in one Lord Jesus Christ, the only-begotten Son of God, begotten of his Father before all worlds. God of God, Light of Light, very God of very God, begotten, not made, being of one substance with the Father, by whom all things were made. Who for us men and for our salvation came down from heaven.

16. Coro: Et incarnatus est de Spiritu Sancto ex Maria virgine et homo factus est.

17. Coro: Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est.

18. Coro: Et resurrexit tertia die secundum scripturas. Et ascendit in coelum, sedet ad dexteram Dei Patris, et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis.

19. Aria: (basso) Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit; qui cum Patre et Filio simul adoratur et conglorificatur; qui locutus est per Prophetas. Et unam sanctam catholicam ecclesiam.

20. Coro: Confiteor unum baptisma in remissionem peccatorum.

21. Coro: Et expecto resurrectionem mortuorum et vitam venturi saeculi. Amen.

Sanctus
22. Coro: Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria ejus.

23. Coro: Osanna in excelsis.

24. Aria: (tenor) Benedictus, qui venit in nomine Domini.

25. Coro: (repetatur) Osanna in excelsis.

Agnus Dei
26. Aria: (alto) Agnus Dei, qui tollis peccata mundi, miserere nobis.

27. Coro: Dona nobis pacem.

16. Chorus: And was incarnate by the Holy Ghost of the Virgin Mary and was made man.

17. Chorus: And was crucified also for us under Pontius Pilate. He suffered and was buried.

18. Chorus: And the third day he rose again according to the scriptures. And ascended into heaven. And sitteth on the right hand of the Father. And he shall come again with glory, to judge both the quick and the dead; whose kingdom shall have no end.

19. Aria: (bass) And I believe in the Holy Ghost, the Lord and Giver of Life, who proceedeth from the Father and the Son, who with the Father and Son together is worshipped and glorified, who spake by the Prophets. And I believe in one catholic and apostolic Church.

20. Chorus: I acknowledge one baptism for the remission of sins.

21. Chorus: And I look for the resurrection of the dead, and the Life of the world to come. Amen.

Sanctus
22. Chorus: Holy, Holy, Holy Lord of God of hosts. Heaven and earth are full of Thy glory.

23. Chorus: Hosanna in the highest.

24. Aria: (tenor) Blessed be He that cometh in name of the Lord.

25. Chorus: (da capo) Hosanna in the highest.

Agnus Dei
26. Aria: (alto) Lamb of God, who takest away the sins of the world, have mercy on us.

27. Chorus: Grant us peace.

PROGRAM NOTES

In 1817 The Swiss critic Hans-Georg Nägeli praised Bach's Mass in B Minor as "the greatest work of music of all ages and of all peoples." Though some may wish to qualify Nägeli's statement, the Mass is one of the greatest monuments in western art music. This notwithstanding, there are some intriguing considerations when viewing the Mass from a historical perspective.

In contrast to its present fame, the work was largely unknown well into the nineteenth century. Its delayed reception by later generations was perhaps the result of the general unavailability of a score (Beethoven tried unsuccessfully on several occasions to obtain a copy of the Mass). The first published edition appeared in 1845, with a second and improved edition appearing in 1856 as the sixth volume in the newly-formed Bach Gesellschaft's publication of Bach's complete works.

Although most mass settings stem from the Roman Catholic tradition, the Mass in B Minor originated within the Lutheran liturgy. While Luther had sought to reform points of doctrine, he did not oppose the liturgy of the Roman Church. His Formula missae of 1523 retained the five musical portions of the Latin Mass Ordinary—that is, the Kyrie, Gloria, Credo, Sanctus (with Osanna and Benedictus), and Agnus Dei. In his Deutsche Messe of 1526 Luther provided an alternative German vernacular mass, but he seems to have considered the Latin mass the higher form of worship.

The immense dimensions of the B Minor Mass render it virtually unusable within the liturgical rites of either the Roman or Protestant churches. Even in Bach's day, when the main church services lasted approximately three hours, there would have been insufficient time to perform a work of this scope (the sermon alone usually lasted more than an hour). Bach worked on the Mass over a period of more than fifteen years (1733-1749), collecting, revising, and composing new music that would provide a "summa" of artistic achievement in his sacred vocal music, one that would unite his creed as a Christian with his creed as a musician. The resulting work represents an anthology of Bach's finest vocal music and at once displays all the variety and beauty of his instrumental writing. Part III of the Clavier-Übung, published in 1739 and containing a collection of organ works of the highest quality, was dedicated to "the spiritual delectation of the lovers and, especially, the connoisseurs of this kind of work." This seems to have been Bach's purpose in the Mass in B Minor as well.

With mounting perplexity pertaining to his position as the Cantor of St. Thomas Church in Leipzig, Bach wrote a letter (dated 27 July 1733) to the new Elector of Saxony, Friedrich August II, stating: "In deepest Devotion I present to your Royal Highness this trifling product of that science which I have attained in Musique...." Seeking to secure the patronage of the Elector, the "trifling product" proffered was a beautifully prepared presentation score for a Missa, comprising the Kyrie and Gloria sections of what is now known as the Mass in B Minor. This pair of movements joined four other such settings, in the keys of A, G, G Minor, and F. In Lutheran worship the Kyrie-Gloria Mass was the preferred norm.

It appears that towards the end of the 1740s Bach became interested in completing a *Missa tota*, setting the complete text of the Mass Ordinary. Bach's large-scale plan for a complete Mass setting can already be seen in the structure of the Kyrie-Gloria Mass of 1733. This is evident not only in the five-part choral writing or in the large orchestral forces, but especially in the expansive and varied structure of the individual movements. The three sections of the Kyrie typify the variety characterizing the entire Mass. The initial *Kyrie eleison* seems to bear a similarity to the opening of the St. John Passion, perhaps representing the imploring multitudes of humanity in an urgent plea for mercy. The opening massive chords are followed by an expansive fugue with an obbligato orchestral part. The *Christe eleison* employs the modern operatic duet style. The duet may also refer to Christ as the second member of the Trinity and to the duality of his divine and human natures. The final *Kyrie eleison* tends towards the older style of vocal polyphony, therefore dispensing with independent orchestral accompaniment. Not only are these three movements greatly differentiated in style and compositional technique, they also establish the sequence of the keys of B minor, D major and F-sharp minor, thus unfolding the broad harmonic frame of the whole.

The Gloria continues the stylistic diversity of the Kyrie, and in addition to four large choral movements (*Gloria in excelsis Deo/ Et in terra pax*; *Gratias agimus tibi*; *Qui tollis peccata mundi*; *Cum Sancto Spiritu*) contains four equally large solo or duet movements accompanied by obbligato instruments (violin, flute, oboe and horn) and orchestra. Thus the Kyrie-Gloria Mass of 1733 is musically complete in itself, all five voices having a solo and each different group in the orchestra an obbligato part.

The *Symbolum Nicenum*, or Credo, added to the score in the years 1748-49, consists of nine movements. Originally there had been only eight movements, the *Et in unum Dominum* movement also contained the words *Et incarnatus est*. But after the completion of the *Symbolum Nicenum*, possibly even after the completion of the entire score, Bach wrote a separate movement for this latter segment of the text, likely making this the last vocal composition he ever wrote. The nine-movement structure of this section is architecturally symmetrical: at the beginning and end a pair of choral movements form a frame (*Credo in unum Deum*, having a liturgical chant melody or cantus firmus, and *Patrem omnipotentem*; these two opening choruses correspond to *Confiteor unum baptisma*, also having a cantus firmus, and *Et expecto* at the conclusion of the *Symbolum)*. Two solo movements stand next to these outer framing sections, while three choral movements stand in the center, underlining the Christological nucleus of the Credo (*Et incarnatus est* [And was incarnate...]; *Crucifixus* [And was crucified]; *Et resurrexit* [And rose again on the third day]).

The Credo also offers opportunity to observe some of the symbolism that abounds in the Mass. Bach seemed to have particular interest in numerology, a system of occultism (hidden or concealed meaning) built around numbers. Each letter of the word *Credo* was assigned a number according to its respective position in the alphabet—hence C=3, R=17, E=5, D=4, and O=14, the total sum of the numbers equaling 43 (i and j having the same number since they were interchangeable in 18th-century German). Interestingly, there are 43 entries of the plainsong melody. Further, there are 45 measures in the first Credo section, and 84 measures in the Patrem omnipotentem totaling 129 measures, or 3 times 43, thus giving a threefold repetition of the Credo number. This reflects the textual meaning of Credo in unum Deum (I believe in one God), so that the reference is to the Holy Trinity, God Father, Son, and Holy Ghost. Bach scribbled the number 84 in the autograph score, 84 being the sum of 7 times 12 (the holy number of the church multiplied by the number of the apostles), obviously concerned with the number of measures in the second Credo.

The Sanctus and the following pieces also belong to 1748-49 completion of the Mass, but nearly all have earlier origins. The Sanctus had been written for Christmas in 1724, in an easily alterable version for three sopranos, alto, tenor, and bass. The *Osanna* is the only double choir movement in the Mass, and it is a remodeling of the opening chorus from the secular cantata No. 215. The Benedictus is perhaps a reworking of a lost piece. The Agnus Dei also began as a parody of an older movement from the Ascension Oratorio (BWV 11), but in addition to radical alterations of the original material, it contains extensive newly composed sections. The concluding *Dona nobis pacem* repeats the music of the *Gratias agimus tibi*, thus emphasizing the composer's conception of this section being an expression of gratitude.

As Bach grew older, the Mass in B Minor must have seemed to him to be a bequest to his successors and to the future. His primary interests now lay in the pursuit of 'musical art and science', and the fulfilment of the scholar-composer's obligation to formulate a summary of his work. The Mass encapsulates as does no other composition, Bach's choral artistry—it is the "summa" of all his sacred music. It offers a compositional spectrum whose breadth and depth reveal both academic and spiritual penetration. A complex system of thought at many levels went into the creating of this great Mass. It seems to exemplify in every detail Bach's statement that "the final aim and reason of all music is nothing other than the glorification of God and the refreshment of the human spirit."

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 21, 1998 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Ethan Wickman
composition

Student of
Michael Hicks

Required for the degree Bachelor of Music with a major in Composition

Program

Movement I: Agitato

Ingrid Scherer, *violin*
Rachel Bakes, *violin*
Chris Lewis, *viola*
Nathan Jasinski, *cello*
Trevor Harvey, *vibraphone*
Brittani Eyre, *piano*

Let Not Your Heart....

Andy Crane, *tenor*
Charity Heinrich, *clarinet*
Daniel Bradshaw, *piano*

Two Movements for Guitar and Flute:
  I. Fragments of Twilight
  II. Soliloquy for the Vanishing Mist

Megan Bartholomew, *flute*
Brandon Larsen, *guitar*

Incendio!

Timothy Owen, *alto saxophone*
Tiffany Bourgeois, *vibraphone*
Amy Fairbanks, *vibraphone*

Moonsongs:
Gravity

Tausha Bunker, *soprano*
Nathan Jasinski, *cello*
Brian Elkins, *piano*

Comraderie (text by Ezra Pound)

Chamber Choral Ensemble

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 21, 1998 - 2:00 & 7:30 P.M.
de Jong Concert Hall

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Jay "My Best Friend's Wedding" Howser

Mike "DiCaprio" Maughan

Jonny "As Good as it Gets" Nabrotzky

Dave "L.A. Confident" Wilson

Director: Jim "Air Force One" Anglesey
Sound: Charles "J" Ballard and Rick "K" Johns
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Kat
Jimmy Franklin
Theresa Ellis
Clyn Barrus
Pete Codella
Extempo
Amy Carr
Van Rental
LaVell Edwards
Steve Cleveland
Steve Young
The Osmonds
Donny & Marie
Missionaries
BNL
The Tik
Seinfeld
Will Smith
MIBs
The Utah Jazz
The Utah Starzz
John Glenn
Bill Cosby
people who say 'jiggy'
Charlie Daniels
Lara Saville
Robin Williams
John Michael Montgomery
Dennys
Johnny Sebastian Bach
The game of Risk
Mo Tab
Oprah Winfrey
People who eat meat
Herbivores
Kevin Bacon
Bacos
LaDawn
Cassie
The Daily Universe
sunshine
Monika
Kristin
Michelle
Rosie O'Donnell
Chris O'Donnell
Donald Duck
Elmo
dictionaries
on the way babies
Billy Joel
Flannel
Diamond Rio
Head & Shoulders
Knees & Toes
Goofy
Weird Al Yankovich
Roma Downy
Phish
David Letterman
CBS
Carrie
Staci
Voice Male
Michael Jackson
USA Women's Hockey
Emeril Lagasse
Kara
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Taco Bell
Drivers who are Morons

Rejected Album titles:
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Green Jello Salad
9 Live
Of Chorus
We Sing So
If Rocks Could Eat
Sump Pumping
Mariah Carey Sing
The Lyin' King
Capellaaaaaaaah
Implements Not Included
Sing Sing
Thinner Than Ever
Drive By Singing
Guy Stuff
Noam Chomsky
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A Cappella Olestra
Spackle
Infomercial of Love
Soy Songs

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Monday, March 23, 1998 - 6:30 P.M.
Madsen Recital Hall

JUNIOR RECITAL

Lara Saville
oboe

Student of
Geralyn Giovannetti and Darrel Stubbs

Assisted by
Robin J. Hancock, ***piano***
Stormi Winscot, ***clarinet***
Spencer Layton, ***bassoon***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Concerto in C Major, K. 314 — Wolfgang Amadeus Mozart (1756-1791)
Allegro aperto
Adagio non troppo
Rondo: Allegretto

Intermission

Six Metamorphoses After Ovid, op. 49 — Benjamin Britten (1913-1976)
I. Pan
who played upon the reed pipe which was Syrinx, his beloved.
II. Phaeton
who rode upon the chariot of the sun for one day and was hurled into the river Padus by a thunderbolt.
III. Niobe
who, lamenting the death of her fourteen children, was turned into a mountain.
IV. Bacchus
at whose feasts is heard the noise of gaggling women's tattling tongues and shouting out of boys.
V. Narcissus
who fell in love with his own image and became a flower.
VI. Arethusa
who, flying from the love of Alpheus the river god, was turned into a fountain.

Divertissement	Jean Françaix (1912-1997)

- Prelude
- Allegretto assai
- Grave
- Scherzo

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, March 24, 1998 - 7:30 P.M.
de Jong Concert Hall

UNIVERSITY STRING ORCHESTRA

Walter B. Birkedahl, director

Program

Adagio
Tomaso Albinoni--Giazotto
(1671-1751)

Celeste Nash, *violin*
Joselito Burgos, *organ*

Concerto for Two Violins in D Major
Johann Sebastian Bach
(1685-1750)
- Vivace -- Nelda Maschmeyer, Trevor Ellison
- Largo -- Dianne Nelson, Anika Olson
- Allegro -- Juli Dalton, Megan Graves

Concerto for Four Violins in B Minor
Antonio Vivaldi
(1680-1743)
- Allegro

Andrea Taylor, Dawn Langlois, Rebecca van Uitert, Beth Higginson, *violin*
Robert Kershaw, *cello*

Intermission

Serenade
Piotr Ilyich Tchaikovsky
(1840-1893)
- Andante non troppo--Allegro moderato
- Tempo di Valse
- Élégie: Larghetto elegiaco
- Finale (Tema Russo): Andante--Allegro con spirito

UNIVERSITY STRING ORCHESTRA PERSONNEL

Violin I

Dalton, Juli; Open, Vancouver WA
Andrea Taylor; Music, Page AZ
Langlois, Dawn; English Teaching, Cheyenne WY
Olson, Rebecca; Chemistry, Butte MT
van Uitert, Rebecca; International Studies, Ogden UT
Hobson, Jennifer; Elementary Ed., Burley ID
Rappleye, Melinda; Elementary Ed., Delta UT
Higginson, Beth; Humanities, Joplin MO
Nelson, Dianne; Interior Design, Pittsburgh PA
Dillon, Erin; Political Science, Beltsville MD
Hansen, Chris; Electrical Engineering, Sandy UT
Leavitt, Sara; Humanities, Pierce City MO
Beus, Elizabeth; Civil Engineering, Sandy UT
Young, Andrea; Early Childhood Ed., Rupert ID
Dyer, Emily; English, Orem UT
Crapo, Eileen; Physics, Schenectady NY
Graves, Megan; Open, San Diego CA
Hennis, Frank; English, Nampa ID
Hohl, Tracie; Open, New Canaan CT
Nash, Celeste; Humanities, Edgewood WA
Clawson, Lillian; Pre-Music, Bisbee AZ
Dangerfield, Edith; Elementary Ed., Mesa AZ
Lamoreaux, Spencer; Computer Engineering, Gilbert AZ
Tolman, Rachelle; Elementary Education, American Fork UT
Maschmeyer, Nelda; Zoology, Boulder CO
Symons, Cherilyn; English, Davenport IA
Beatty, Jennifer; Intern'l Law & Diplomacy, Kansas City KS
Evans, Laurie; Social Science Education, Austin TX

Violin II

Walters, Gwen; Psychology/Zoology, Las Vegas NV
Olson, Anika; English, West Sayville NY
Engle, Melissa; Humanities, Salt Lake City UT
Ellison, Trevor; Zoology, Chesterton IN
Neumann, Karin; Zoology, Idaho Falls IN
Johnson, Michael; Japanese, Provo UT
Johnson, Jill; English Teaching, Provo UT
Knudsen, Laurel; Physical Therapy, McKinleyville CA
Dunn, Catie; Pre-Physical Therapy, Bristol TN
Troche, Michelle; Social Work, Provo UT
Stucki, Stacey; English Teaching/Sec. Ed., Las Vegas NV
Farmer, Tawny; Math Ed., Rapid City SD
Dunn, Melanie; Elementary Education, Bluffdale UT
Baum, Christina; Music Dance Theater, Springville UT
Altmayer, Leah; Humanities, New York City NY
Williams, Becky; Open, Fort Collins CO
Ray, Kristin; English, Salt Lake City UT
Clement, Mike; Computer Science, Buffalo Grove IL
Cannon, Megan; Open, Provo UT
Ethington, Kimberly; Nursing,
Komm, Kimberly; Travel and Tourism, Spokane WA
Corless, Heather; Humanities, Richland WA
Evans, Melinda; Social Science Teaching, AF UT
Heal, Amy; Business, Salt Lake City UT
Farnsworth, Annalisa; Open, Puyallup, WA
Bean, Jodi J.; Art History, Page AZ
Parry, Lindsay; Family Science, Page AZ
Gillespie, Julie; English, Vancouver WA
Lyman, Jeanette; Geology, Los Alamos NM
Lamoreaux, Alecia; Humanities, West Jordan UT
Borneman, Kristen; Accounting, Farmington UT
Hart, Julie; Microbiology, Pocatello ID
Neeley, Shannon; Statistics, Fremont OH
Kubricky, Amy; Accounting, Rexford NY
Davis, Michelle; Open, Perrysburg OH
Jorgensen, Sonja; Molecular Biology, Trondheim Norway
Rare, Bethany; Open, West Palm Beach, FL
Fowles, Jenavee; Elementary Ed., South Jordan UT
Warner, Sarah; Mechanical Engineering/Russian, Highland IL
Burgos, Jose; Communications, Millville NJ
Hales, Nanette; Speech Language Pathology, Highland UT
Taylor, Amanda; English Teaching, Los Altos CA
Brown, Melissa; Math Education, Helena MT
Alderks, Sarah; Speech Pathology, Midland TX
Larson, Margo; Pre-Law, Minneapolis MN
Zayatz, Jessica; International Politics, Centerville VA
Parry, Lindsay; Family Science, Page AZ
Brimhall, JenniLyn; Business Management, Gilbert AZ
Frandsen, Kylie; Art Education; Laie, HI

Viola

Swenson, Brian; Zoology, Logan UT
Bair, Janelle; Secondary Education, Burley ID
Jesclard, Jodi; Business Management, Anchorage AK
Hardy, Karissa; Civil Engineering, Mesa AZ
Johnson, Joseph; Molecular Biology, Provo UT
Petersen, Amy; Family Science, Springfield MO
Vetuski, Ben; Intn. Law and Diplomacy, Houston TX
Ott, Lynette; Humanities, Orem UT
Evans, Joseph; Zoology, Benton City WA
Hunt, Adrianne; Open, Provo UT
Evans, Laurie; Secondary Ed., Austin TX
Phillips, April; Conservation Biology, Solon OH

Cello

Cowan, Mary; English, Farmington UT
Bartlett, Destiny; Open, Provo UT
Jensen, Amanda; Music, Mesquite NV
Kershaw, Robert; Computer Science, Dallas TX
Johnson, Aurelia; Music Composition, Orderville UT
Jones, Katherine; Open, Libertyville IL
Walsh, Matt; Engineering, Draper UT
Jolley, Robin; English, Mentor OH
Fagerburg, Luann; History Teaching, Kingsport TN
Schaad, Holly; Math, Kaysville UT
Jones, Lissa; Art Education, Boise ID
Olsen, Angela; Elementary Ed., American Fork UT
McFarland, Elizabeth; Biology, Orem UT

Bass

Anderson, Neil; Faculty--Linguistics, Orem UT
Christiansen, Regina; Music Ed., Upper Marlboro, MD
Kilstrom, Ryan; Electrical Engineering, Seattle WA
Weaver, Lisa; Physics, Lafayette LA
Wyatt, Brook; Mechanical Engineering, Anchorage AK
Brown, Melissa; English, Crystal Lake IL

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, March 24, 1998 - 7:30 P.M.
Madsen Recital Hall

WOODWIND CHAMBER NIGHT

William H. Holman
Michelle Hansen, ***graduate assistant***

Program

Kleine Kammermusik für fünf Bläser, op. 24, no. 2 — Paul Hindemith
(1895-1963)

Lustig. Mässig schnelle Viertel
Walzer. Durchweg sehr leise
Ruhig und einfach. Achtel
Schenelle Viertel
Sehr lebhaft

Semblanzas — Jorge Olaya-Muñoz
(b. 1916)

Pasillo (Colombia)

Crystal Shields, *flute*
Michelle Hansen, *oboe*
Amy Lee Gabbitas, *clarinet*
Spencer Layton, *bassoon*
Richard Brunson, *horn*

Divertimento for Flute, Oboe, and Clarinet — Malcolm Arnold
(b. 1921)

Allegro energico
Languido
Vivace
Andantino
Maestoso
Piacevole

Scherzetto Trio for Flute, Oboe, and Clarinet J. Olivadoti
Allegro

Rachel Farnsworth, *flute*
Elizabeth Young, *oboe*
Erica Egli, *clarinet*

Quintetto, op. 91, no. 7 Anton Reicha
(1770-1836)
Allegro moderato
Andante
Menuetto e Trio-Allegro
Rondo-Allegro

Kristi Meyers, *flute*
Melanie Carter, *oboe*
Kimberley Berry, *clarinet*
Rebecca Kohler, *bassoon*
Barbara Johnson, *horn*

Quintet, op. 43 Carl Nielsen
(1865-1931)
Allegro ben moderato
Menuet
Praeludium
Theme and Variations

Crystal Shields, *flute*
Michelle Hansen, *oboe*
Amy Lee Gabbitas, *clarinet*
Spencer Layton, *bassoon*
Richard Brunson, *horn*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, March 24, 1998 - 9:00 P.M.
Madsen Recital Hall

SENIOR RECITAL

Marta Franson Smith
viola

Student of
David Dalton

Assisted by
Larisa Mikesell, *piano*
Christopher Lewis, *viola*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Elegy, op. 44	Alexandre Glazunov (1865-1936)
Sonata No. 6 in A Major Adagio Allegro	Luigi Boccherini (1743-1805)
Lament for Two Violas	Frank Bridge (1879-1941)
Rhapsody-Concerto I. Moderato II. Molto adagio	Bohuslav Martinu (1890-1959)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, March 25, 1998 - 7:30 P.M.
Coray Lecture Hall

SOPHOMORE RECITAL

Emily Richards
violin

Student of
Igor Gruppman

Assisted by
Jayne Galloway, *piano*
Allison Unsworth, *violin*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata in G Minor, BWV 1001	Johann Sebastian Bach
Adagio	(1685-1750)
Fuga: Allegro	
Caprice No. 3 for Violin, op. 18	Henri Wieniawski
Allegro moderato	(1835-1880)
Assisted by Allison Unsworth, *violin*	
Three Pieces, from the Ballet *Romeo and Juliet*	Sergei Prokofiev
Montegues and Capulets	(1891-1953)
Dance of the Girls of Antilles	

pause

Concerto No. 2 in D Minor, op. 22	Henri Wieniawski
Allegro moderato	(1835-1880)
Romance--Andante non troppo	
Allegro con fuoco: Allegro moderato	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, March 25, 1998 - 7:30 P.M.
Madsen Recital Hall

BRASS SAXOPHONE CHAMBER RECITAL

Program

Suite for Three Trombones — George Frideric Handel-Ostrander (1685-1759)
  Total Eclipse (from Sampson)
  Ah, Let Me Weep (from Rinaldo)
  Sound An Alarm (from Maccabaeus)

Asher Haines, *trombone*
Alisha Ard, *trombone*
Karl Johnson, bass *trombone*

Quartet, op. 89 — Jacobo Ficher (1896-1978)
  Movement I
  Movement II

Rhett Nelson, *soprano saxophone*
Ginna Randle, *alto saxophone*
Jeff Lovell, *tenor saxophone*
Philip Nelson, *baritone saxophone*

Come, Come, Ye Saints — William Clayton-Johnson (1814-1879)

Asher Haines, *trombone*
Alisha Ard, *trombone*
Ben Saville, *trombone*
Karl Johnson, *bass trombone*

La veillee del'ange gardien — Gabriel Pierné (1863-1937)
  Introduction et variation sur une ronde populaire

Kendall T. Pyer, *soprano saxophone*
Amy Chaston, *alto saxophone*
Jeremiah Green, *tenor saxophone*
Joseph R. Farnsworth, *baritone saxophone*

Concerto in D	Georg Philipp Telemann
Vivace	(1681-1767)
Presto	

David Denniston, *horn*
Laura Griffiths, *horn*
Barbara Johnson, *horn*
String Orchestra TBA

Spinning Song	F. Mendelssohn-Teal

Sensitivity	Chris Dedrick
Part I	
Part II	
Part III	

Petit Quatour	Jean Françaix
Gaguenardise	(b. 1912)

Phuong Nguyen, *soprano saxophone*
Lacey Loveridge, *alto saxophone*
Bret Pimentel, *tenor saxophone*
Aaron Bayless, *baritone saxophone*

Quartet No. 1	Kerry Turner
Allegro	(b. 1960)
Andante	
Allegro con brio	

Laura Griffiths, *horn*
Nick Brooks, *horn*
Emily Zappe, *horn*
Jennie Longnecker, *horn*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, March 25, 1998 - 9:15 P.M.
Madsen Recital Hall

FRESHMAN RECITAL

Amy and Wendy Astle
piano

Student of
Robin J. Hancock

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Five Spanish Dances, op. 12
Moritz Moskowski
(1854-1925)
- I. Allegro brioso
- II. Moderato
- III. Con moto
- IV. Allegro comodo
- V. Con spirito

Sonata in F Minor, op. 5
Johannes Brahms
(1833-1897)
- Allegro Maestoso
- Andante: Andante espressivo
- Scherzo: Allegro energico
- Intermezzo: Andante molto
- Finale: Allegro moderato ma rubato

Etude No. 6, *Pour les huit doigts*
Claude Debussy
(1862-1918)

Pause

Sonata No. 2 in G Minor, op. 22
Robert Schumann
(1810-1856)
- So rasch wie möglich
- Andantino
- Scherzo: Sehr rasch und markiert
- Rondo: Presto

Waldesraushen	Franz Liszt (1811-1886)
Suite No. 2, op. 17 III. Romance IV. Tarantelle	Sergei Rachmaninoff (1873-1943)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, March 26, 1998 - 11:00 A.M.
Madsen Recital Hall

A TRIBUTE TO ALVINO REY

Alvino Rey, *steel guitar, spanish guitar, tenor banjo*

Synthesis
Ray Smith, *director*

Jazz Legacy Dixieland Band
Steven Call, *director*

Program

Blue Rey — Kermit Levinsky–May
Synthesis

Night Train — Jimmy Forrest-Barker
Synthesis with Alvino Rey, *steel guitar*

Star Dust — Hoagy Carmichael
Alvino Rey, *steel guitar*

The Sheik of Araby — Ted Snyder–May
Synthesis

Bourbon Street Parade — Paul Barbarin
Jazz Legacy

Limehouse Blues — Philip Brahm
Jazz Legacy with Alvino Rey, *banjo*

Bye Bye Blues — Lown–Gray–Bennett–Hamm
Alvino Rey, *banjo* and Steve Call, *tuba*

You Must Believe in Spring — Michel LeGrand
Alvino Rey, *guitar*

Guitar Boogie — Arthur Smith–Oldfield
Synthesis with Alvino Rey, *guitar*

A TRIBUTE TO:

ALVINO REY

BRIGHAM YOUNG UNIVERSITY SCHOOL OF MUSIC
PRESENTS

BRIGHAM YOUNG UNIVERSITY SINGERS

Ronald Staheli and Jared Anderson, ***conductors***

Friday, March 27, 1998
7:30 P.M.
de Jong Concert Hall
Harris Fine Arts Center

BRIGHAM YOUNG UNIVERSITY SINGERS

Conducted by
Dr. Ronald Staheli
and
Jared Anderson
Dwight Bigler and Amy Wilson, ***accompanists***

Program

I

Sing Joyfully Unto God	William Byrd (1543-1623)
Ave verum Corpus	William Byrd
At the Round Earth's Imagined Corners	Williametta Spencer (b. 1932)

II

Komm, Jesu, komm, BWV 229	Johann Sebastian Bach (1685-1750)

III

Come, My Light	Imant Raminsh (b. 1943)

IV

Two Eastern European Folk Songs	
Kas Tie Tadi (Latvia)	arr. Steven Sametz
Tambur (Hungary)	arr. Lajos Bardos

V

Three American Spirituals	
I'm Gonna Sing	arr. Moses Hogan
Well, Well, Well	arr. Jeffrey Jones
The Battle of Jericho	arr. Moses Hogan

Intermission

VI

Lament for Pasiphaë	Morten Lauridsen (b. 1943)
Bitter for Sweet	John Chorbajian (b. 1936)
Midwinter Waking	Morten Lauridsen

VII

My Love Dwelt in a Northern Land	Edward Elgar (1857-1934)
I love my love	arr. Gustav Holst
Lay a Garland	Robert Pearsall (1795-1856)

VIII

Set Me as a Seal	René Clausen (b. 1953)
Lord, Make Me an Instrument	John Rutter (b. 1945)
My Song in the Night	arr. Paul Christiansen

IX

Three American Folk Songs	
Buffalo Gals	arr. Alice Parker
Shenandoah	arr. James Erb
Frog went a courtin'	arr. Daryl Runswick

BRIGHAM YOUNG UNIVERSITY SINGERS 1998

Soprano I*
Krista Baer
Rachelle Harmon
Emily McCormick
Alisa Peterson

Soprano II*
Jeanette Daniels
Marni Hill
Leslie Walker
Kay Wells

Alto I
Amy Glenn
Dacia Gray
Julee Hamilton
Erin McOmber
Emily Neil

Alto II
Courtney Atack
Tiffany Call
Heather Chipman
Larke Cowart
Camille Thomas
Amy Workman

Tenor I
Dwight Bigler
Adam Eyre
Thomas Glenn
Robert Lochhead
Shane Smith

Tenor II
Jared Anderson
Howard Cleavinger
Mark Edwards
André Hicken
Lorin Killian
David Monson

Baritone
Joel Adair
Darrell Babidge
Dan Bradshaw
Bryan Elkins
Charles Hamilton
Chris Hopkin

Bass II
Adam Dawson
Joey Hoffman
Trevor Lucas
Joe Malinka
Andrew McKee
Trent Oliphant
David Robertson
Nathan Skene
Dean Smurthwaite
Matthew Kieffer

*interchangeable

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, March 27, 1998 - 7:30 P.M.
Madsen Recital Hall

BYU PERCUSSION ENSEMBLE
&
PANORAMIC STEEL

directed by Ron Brough & Randall Beach

Program

Highlife	Phil Faini
Polonaise Militaire	F. Chopin/arr. Wm. Cahn
Bonham	Christopher Rouse
Brooms Hilda	Chris Crockarell
Intermission	
Play One for Keith	Andy Narell
Since You've Gone	Ray Holman
William Tell Overture	Rossini/arr. Jeannine Remy
Mystery Band	Aldwyn Roberts/arr. Jit Samaroo

PERSONNEL

Percussion Ensemble

Alan Curtis
Amy Fairbanks
Lisa Hardy
Mike Henrie
Adam Hess
Sean Jackson
Dallas Jensen
Rachel Jett
Lance LeVar
Louise Rew

Panoramic Steel

Jaclyn Bagley
Heather Blanchard
Tiffany Bourgeois
Amy Fairbanks
Ted Hunter
Sean Jackson
Mitch Lee
Dave Osmond
Paul Radcliffe
Louise Rew
Brooke Torgesen
Amy Van Camp
Ed Webecke

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 28, 1998 - 1:00 P.M.
Madsen Recital Hall

SENIOR RECITAL

Ruth Ann Hay
organ

Student of
Don Cook

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Toccata No. 1 in A Minor	Johann Jacob Froberger (1616-1667)
O Lamm Gottes, Unschuldig, BWV 656	Johann Sebastian Bach (1685-1750)
Prelude and Fugue in D Major, BWV 532	Johann Sebastian Bach
Andante, K. 616	Wolfgang Amadeus Mozart (1756-1791)
Prelude and Fugue in E Major, op. 99, no. 1	Camille Saint-Saëns (1835-1921)
Elegy	George Thalben-Ball (1896-?)
Chorale No. 3 in A Minor	César Franck (1822-1890)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 28, 1998 - 4:00 P.M.
Madsen Recital Hall

SENIOR RECITAL

Tiffany G. Call
mezzo-soprano

Student of
J. Arden Hopkin

Assisted by
Robin J. Hancock, ***piano***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Elizabethan Songs	
Under the Greenwood Tree	Thomas Augustine Arne (1710-1778)
It Was a Lover and His Lass (As You Like It)	Thomas Morley (1557-1602)
Thou Soft Flowing Avon	Arne
When Daisies Pied (Love's Labor Lost)	
Cruda sorte, già so per prattica (*L'Italiana in Algeri*)	Gioachino Rossin (1792-1868)
Vergebliches Ständchen	Johannes Brahms (1833-1897)
Bei dir sind meine Gedanken	
O Komme, holde Sommernacht	
Verzagen	
Chanson de Bilitis	Claude Debussy (1862-1918)
La Flute de Pan	
La Chevalure	
Le tombeau des Naïades	

Puntos Cubanos Muerto Mi Rancho Madrugada Vida Criolla	Hector Campos Parsi
The Lullaby (*The Consul*)	Gian Carlo Menotti (b. 1911)
Folksongs from the British Isles Sweet Polly Oliver Come you not from Newcastle? The Trees they grow so high Oliver Cromwell	arr. Benjamin Britten (1913-1976)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 28, 1998 - 7:30 P.M.
de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY SYMPHONIC BAND

Don L. Peterson, ***conductor***

Program

Overture to Candide	Leonard Bernstein
Nimrod (from *Enigma Variations*)	Elgar/Slocum
Courtly Dances	Benjamin Britten/Jan Bach
March	
Coranto	
Morris Dance	
Galliard	
Lavolta	
Cajun Folk Songs II	Frank Tichelli
I. Ballad	
II. Country Dance	

Intermission

The Padstow Lifeboat	Malcolm Arnold arr. Ray Woodfield
No Strings	Frank LaRocca
Mountain Song	Philip Sparke
Armenian Dances (Part I)	Alfred Reed

BRIGHAM YOUNG UNIVERSITY SYMPHONIC BAND - WINTER 1998

Flute
Holly Ence
Rebecca Svedin
Denise Hamilton
Angela Rich
Ashley Peterson
Christy Hill
Jessica Snarr
Picc. Sarah Meehan

Oboe
1st Jennifer Stopczynski
Eric Portlock
(Eng. Horn)
2nd Amanda Kranendonk

Bassoon
1st Elizabeth Green
2nd Jamie Tanner
Rebecca Kohler

Clarinet
1st Phuong Nguyen
Nicole DeFriez
Chrissy Miller
Laura Lee
2nd Amanda Strum
Jennifer Rappleye
Peter Enyeart
Jen Fairbourn
Michelle Pratt
Vickie Stevens
3rd Jessica Rehm
Gretchen Rimmasch
Megan Wolfley
Sarah Mosher
Alyson Demars
Trent Halterman
Adam Harris
Joseph Farnsworth
Megan Connelly
Bass Brian Bruce
Mark Chang
Contra Bass
Danielle Spadafora

Sax
1st Alto Jeremiah Green
Bret Pimentel
2nd Alto Philip Nelson
Isaac Reeve
Tenor Brian Neal
Jeff Lovell
Bari Aaron Bayless

Horn
1st Kara Andrus
Laura Miles
2nd Karen Eagar
Kristine Smith
3rd Alison Gifford
Rebecca Nowland
4th Brandon Stanford
Kristen Pickering
Emily Packard

Trumpet
1st Cornet
Peter Jay
Russell Zaugg
2nd Cornet
James Chipman
Lucy Yetter
3rd Cornet
Scott Winter
Mark Petty
Katrina Rice
Trumpet
Alex Zobell
Michael Krohn

Trombone
1st Levi Draney
Shane Guthrie
Mike Bailey
2nd David Cashdollar
Brian Lund
Bass Brett Dupree
Jonathan Duke
Philip Lewis
James Davis

Euphonium
Nick Komen
Randy Mott
Brad Schmidt

Tuba
Eliza Chiu
Dan Bolin
Chris Renberg
Tom Mason

Percussion
Sean Jackson
Wendy Christenson
Tom Gessel
Lorana Broadbent
Trevor Harvey
Brook Wyatt
Lance LeVar

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 28, 1998 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Mollie Forbes and Alisha Ard
bassoon and trombone

Students of
Christian Smith and Daniel Bachelder

Assisted by
Amber DeFrancis, ***piano and harpsichord***
Geoff Rayback, ***string bass***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program of Mollie Forbes

Sonata in F Minor	Georg Philipp Telemann
Triste	(1681-1767)
Allegro	
Andante	
Vivace	
Concerto in C Major	Jan Anton Kozeluh
Allegro	(1738-1814)
Larghetto	
Vivace	

Intermission

Program of Alisha Ard

Concerto in B-flat Major, K. 191	Wolfgang Amadeus Mozart
Allegro	(1756-1791)
Concerto for Trombone and Piano	Launy Gröndahl
Moderato assai ma molto maestoso	(1886-1960)
Quasi una Leggenda	
Finale	

Sonata in G Minor — Benedetto Marcello (1686-1739)

- Adagio
- Allegro
- Largo
- Allegro

Sonata — Paul Hindemith (1895-1963)

- Allegro moderato maestoso

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, March 31, 1998 - 7:30 P.M.
Madsen Recital Hall

CHAMBER MUSIC
&
UNIVERSITY BAND

Randall L. Beach, *director*

Program

The Chicken Song
Phuong Nguyen

Phuong Nguyen, *soprano saxophone*
Lacey Loveridge, *alto saxophone*
Bret Pimentel, *tenor saxophone*
Aaron Bayless, *baritone saxophone*

Quartet No. 1
Kerry Turner
(b. 1960)

- Allegro
- Andante
- Allegro con brio

Laura Griffiths, *horn*
Nick Brooks, *horn*
Emily Zappe, *horn*
Jennie Longnecker, *horn*

Intermission

Pas Redouble
Camille Saint-Saëns
transcr. Arthur Franckenpolh

Polly Oliver
Thomas R. Root

On a Hymn Song of Philip Bliss
David R. Holsinger

I Got Rhythm
George Gershwin
arr. John Higgins

UNIVERSITY BAND 1998 PERSONNEL

Flute
Jenni Amatangelo (Piccolo)
Amber Smith
Rebecca Reinmann
Natalie Winters
Roseline Dipty
Tara Miner
Rachel Deere
Sari Howard
Sarah Zachreson
Jennifer L. Negri
Joanne Larsen
Kirsten Dekker
Rebecca Gehen
Clarissa Keraga
Sarah Crook
April Armstrong
Kevin Lambert
Sarah Misseldine
Karin Koller
Diane Matson
Rosemary Smith
Megan Tiek
Laurel Hornberger
Lena Bartholomew
Linda Furuto
Stephanie Ferguson
April Young
Toni Matheson
Laurie Bennion
Deanna Dean
Emem Akpan
Lynn Goodsell
Carolyn Kwok
Theresa Smith
Marcie Hofmann

Oboe
Hollie Pollan
Julie Clements
Andrea Allgrunn
Bryan Catanzaro
Janna Free

Bassoon
Chad Jenks
Anna Peace
Julie Jones
Dirk Pace
Kara Myers

Clarinet
Rebecca Acosta
Lyndy Bartlett
Alina Stay
Heather Colby
Julie Sutton
Mechel Green
Christy Chaney
Keri Brinkerhoff
Emma Sherrill
Leanne Olson
Kelsey Thompson
Sheree Mansius
Jennifer Lyndaker
Sherilee Philips
Karla Krogoe
Heather Schuldt
Jeff Case
Mark Chang
Jeff Moyes
Megan Hulihan
Allison Johnson
Paul Malone
Aimee Wahle
Josh Day
Carla Edwards

Bass Clarinet
Matthew Outhier
Linda Henrichsen

Alto Sax
Alisha Penfold
Melanie Bishop
Amorie Sheen
Aubrey Robinson
Sean David Taylor
Terresa Sharp
Chad Marsden
Jeff Stewart
Katie Holz
Ame Elder

Tenor Sax
Jennifer Krapfl
Melanie Anderson

Baritone Sax
Jennifer Gonzalez

Trumpet
Todd Blackinton
Kyle Huntsman
Jamie Childers
Matthew J. Mills
Preston Taylor
Marc Peterson
Miriam Ball
Matt Duke
Nathan George
Adria Smith
Mary Wilson
Chad R. Stewart
Jaynann Brown
Erin Seely
James Rogers
Joanna Metcalfe
Andrew Mckown
Mike Diehl
Katie Quick

French Horn
Brian Lofgran
Brandon Tucker
Pamela K. Cook
Rachel Hancock
Minda Taylor
Leslie Stotts
Cathe Hill
Debbie Byrd
Tracy Arnold
Becky Gardner
John Thompson
Steve Sullivan
Dorthy Hornberger
Angela Evans
Amanda Hildreth

Trombone
Scott Pippin
Chris Franklin
Randall Wardle
Kurt Griffiths
Jonathan Sherrill
Evelyn Steed
Samuel Broderick
Heidi Pestana
Spencer Finch
John Krohn
Jennifer Berry
Grant McAllister

Baritone
Brian Blumer
Kelana Berry
Kelly Krapfl
Bryan Wise
Charity Heinrich
Eric Rasmussen

Tuba
Dean Merrill White
Sarah Case
Tina Gray
Lelia Willison
Emily Camacho
Andrew Edmondson
Seth McKinney

Percussion
Deanna Clements
Leslie Echols
Kylie Frandsen
Audrey Weist
Mark Wolfersberger

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, March 31, 1998 - 7:30 P.M.
Madsen Recital Hall

GUITAR ENSEMBLE
Lawrence Green, *director*

Program

Trio in D Major, op. 12 Allegro	Filippo Gragnani
Fiesta Flamenca Fiesta Andalucia Ritmos de Fandangos	Georg Rist
The Ragtime Dance	Scott Joplin (1868-1917)
The Entertainer	Scott Joplin
An Alm for the Love of God	Augustin Barrios Mangore (1885-1944)
Quintet in D Major Grave assai Fandango	Luigi Boccherini (1743-1805)
Concerto Grosso Op. 4, no. 6 Andante allegro Larghetto Allegro moderato	George Frideric Handel (1685-1759)
Canon and Gigue	Johann Pachelbel (1653-1706)

Joshua Clegg
Ronald Cruz
Todd Ericksen
Derek Jensen
Jason Meyer
Charles Middleton
Andres Ramirez

BRIGHAM YOUNG UNIVERSITY PERFORMING ARTS SERIES
PRESENTS

LONDON BRASS

Tuesday, March 31, 1998
7:30 P.M.
de Jong Concert Hall
Harris Fine Arts Center

LONDON BRASS

Andy Crowley, ***trumpet***
Paul Beniston, ***trumpet***
John Barclay, ***trumpet***
Anne McAneney, ***trumpet***
Frank Adrian Lloyd, ***horn***
Richard Edwards, ***trombone***
David Purser, ***trombone***
Lindsay Shilling, ***trombone***
David Stewart, ***trombone***
Oren Marshall, ***tuba***

Program

Airs and Dances John Smith, His Almain Fortune Two Dames and a Squire-The Shoemaker's Wife Mrs. Vaux's Jig Tarleton's Risrrectione In Darkness Let Me Dwell My Lady Hunsdon's Puffe	John Dowland (1563-1626) arr. Richard Harvey
Canzon IX a 8	Giovanni Gabrieli (1557-1612)
Canzon "In Echo"	Adriano Banchieri (1568-1634)
Canzon Septimi Toni a 8	Giovanni Gabrieli
Chaconne from Partita No. 2 in D Minor	Johann Sebastian Bach (1685-1750) arr. Davis Purser after F. Busoni

Intermission

Sublime Limeys Suite		Djano Bates
Selection from:	Braggin' in Brass Perdido Lush Life Caravan	Duke Ellington (1899-1974)

London Brass Favorites (to be announced from the stage)

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

Airs and Dances

John Dowland was a prolific and highly inventive composer as well as a internationally renowned virtuoso lutenist. From the age of 17 he travelled widely in Europe as a performer at court, most notably at the Danish court (1598-1603 and 1605-1606) before eventually attaining the high rank of lutenist in the English court in 1612. He is best known for his 84 songs and 70 pieces for the lute.

This selection contrasts two song transcriptions, *Fortune* and *In Darkness Let Me Dwell* with some livelier instrumental music. For the most part, the instrumental dances are simple 16 bar pieces that would have been extended by written or extemporized ornaments in the manner of a set of variations.

John Smith, His Almain is a stately march-like movement played three times with a dialogue variation for two trumpets in the middle verse and some internal ornamentation for flugelhorn and horn in the third verse. *Two Dames & a Squire* is a group of three dances. The first, *The Shoemaker's Wife* is scored for trumpets and tuba. This is followed by *Mrs. Vaux's Jig*,, for the four trombones; and thirdly *Tarleton's Jig* , for full ensemble. *In Darkness Let Me Dwell* is perhaps Dowland's greatest (certainly his most ambitious) song. The flugelhorn plays the melody line while the lower instruments supply the somewhat disjointed accompaniment. The morbid theme of the words, a favorite Dowland topic, tells of sorrow, darkness, weeping and "the hellish jarring sounds" of his music. It finishes, remarkably, with the accompaniment gradually dropping away to leave the sighing melodic line to the words: "In darkness let me dwell..." On a more cheerful note, the set finishes with the sprightly *My Lady Hunsdon's Puff*. This consists of two verses. The second allows all players in turn to indulge in a bit of competitive virtuosity.

Venice (Canzon IV a8, Canzon "In Echo", and Canzon Septini Toni a 8)

The turn of the 16th and 17th centuries saw an astonishing flowering of instrumental music in Northern Italy. The center of this development was Venice, where Giovanni Gabrieli, organist of St. Marco, composed ceremonial and occasional music of great expressive range and technical mastery. Though Gabrieli's is the name best remembered from this period—rightly so—there were other composers of talent and originality at work in Venice, as well as the other great Italian towns.

Banchieri, who worked in Bologna, has the distinction of being the first composer to have dynamics printed in his music, his "Canzona in Echo" of 1596 with its markings of loud and quiet predating Gabrieli's famous Sonata "Pian' e Forte" by one year.

Chaccone from Partita No. 2 in D Minor

Although best known as a virtuoso keyboard player, Bach began his professional career in Weimar as a violinist in the court orchestra. The three Sonatas and three Partitas that he wrote for the violin were neglected in favour of his organ and harpsichord works for many years, even suffering the indignity of having piano accompaniments added in the 19th century by such admirers as Mendelssohn and Schumann. Yet if we are to judge by the number of times he rearranged and reused their material, Bach himself considered his solo violin works highly. It is also apparent from fingerings in Bach's own handwriting in the manuscript of the Partita No. 2 that he performed these pieces himself, a further reminder, if any were needed, of his apparently boundless genius.

The Chaconne from the second Partita is the last of its five movements. It is a remarkable work, large enough in scale to stand alone. From a strongly syncopated theme, Bach fashions a long string of variations in which every aspect of the theme is examined, using homophonic and polyphonic techniques, arpeggiated passages contrasting with simple melodic lines to build a single great dramatic span.

Ferrucio Busoni (1866-1924) was possibly the greatest virtuoso pianist of his time, as well as a composer of great originality. Born in Italy (he gave his first public concert in Trieste at the age of seven) he spent most of his working life in Germany. Although a champion of new music, he studied the works of Bach as a young man. A series of editions and transcriptions for the piano followed. They caused great controversy when they were published. Certainly they are idiosyncratic; one might say, refreshingly so. This arrangement for ten brass follows Busoni's idiosyncratic interpretation of what Bach's harmonic and contrapuntal intentions *may* have been had he composed the Chaconne for a medium larger than that of solo violin.

Sublime Limeys Suite

Django Bates was born and brought up in Kent. His background was music—his father being a collector of jazz, Romanian folk, and African music. After lessons on the piano, violin and trumpet, Django found himself at the Royal College of Music in London in 1979 studying composition—a course he left after two weeks, realizing that he wanted to play jazz and remain a self-taught musician and composer. Since then he has concentrated on keyboards, tenor horn and composition.

Django has a formidable reputation as a performer, composer and recording artist. He was a founding member of Loose Tubes, Britain's leading Big Band of the eighties, and the first jazz orchestra to play at the Henry Wood Promenade Concerts. He currently leads four groups; Delightful Precipice—a 19 piece orchestra, Quiet Night—a quintet; Human Chain—a quartet; and a new nine piece band—Spring is Here, Shall we Dance.

He has won numerous prestigious jazz awards, and is much in demand as a composer, with recent commissions from Joanna MacGregor (for whom he wrote a piano concerto), Evelyn Glennie, the West Deutsch Rundfunk Orchestra, the London Sinfonietta, and, of course, London Brass.

As a French journalist recently wrote, "Django bates is in full possession of an overactive imagination."

Duke Ellington

Duke Ellington was a rare creature, who managed to combine his genius as pianist and composer with a talent for organization. Influenced by the great ragtime pianists, he made his professional debut at the age of 17, and by the time he was 22 he had already established his first band, a quintet, in New York. During a career of fifty years, he created and led a succession of bands, spending much of his time touring in the USA and, later in his career, around the world. And yet he found time to leave a vast number of compositions—maybe as many as 6000!—ranging from short songs through film scores and liturgical works to a full-scale opera. If this gives the impression that he was a single-minded workaholic, nothing could be further from the truth. "Jazz must have humour," he said; a testament to his life as well as his music.

BIOGRAPHIES

ANDY CROWLEY combines a developing concerto career with his busy free-lance schedule in London. He has appeared as soloist with the City of London Sinfonia, the London Mozart Players, and the English Chamber Orchestra, with whom he is the principal trumpet. He is also co-principal trumpet with the London Sinfonietta, composes, arranges, and understands how computers work.

After completing his music degree at Bristol University **PAUL BENISTON** went on to take a post-graduate course at the Royal College of Music in London where he was awarded his M. Mus. Principal trumpet in the English National Opera from 1988–93, he has now moved on to become principal trumpet in the London Philharmonic Orchestra. This intellectual member of our trumpet section relaxes on the golf course, and also enjoys a good meal.

JOHN BARCLAY began his professional career at the age of 15 when he made an appearance with the Maynard Ferguson Big Band. He came to London from Manchester in 1975 to join the BBC Radio Big Band as joint lead trumpet and jazz soloist, and now leads a busy freelance life. Amongst many famous artists he has appeared with are Ray Charles and Dave Brubeck. He has recorded the scores for numerous films and plays with the Mike Gibbs and Stan Tracey bands.

ANNE McANENEY's appointment as principal trumpet to the Orchestra of the Royal Ballet in 1985 made her the first woman to hold such a position in any British orchestra, an achievement that remains unique. She joined the London Brass at its foundation, a year later taking over from Philip Jones as flugel horn specialist, and now follows a hectic career as a free-lance player with London's regular leading symphony and chamber orchestras.

In 1984, after two years with the London Symphony Orchestra, **RICHARD BISSILL** joined the London Philharmonic, and is now their principal horn. He is also principal with the Consort of London, with whom he performs classical concerti, and professor of horn at the Guildhall School of Music. In addition to his busy performing career, Richard is a prolific arranger. An award-winning commission from the London Philharmonic in 1986 has led to further commissions from the BBC.

RICHARD EDWARDS studied at the Royal Military School of Music at Kneller Hall, where he won several awards. He left the army to pursue his interest in jazz and now works mostly in jazz orchestras and the commercial field when he is not in the London Brass. Bands he has apperaed with include Working Week, John Surman's Brass Project, and Carla Bley. He is also a composer and arranger.

DAVID PURSER studied at the Royal College of Music from 1966–1970, and is now a professor there. He joined the Philip Jones Brass Ensemble in 1973 and became principal trombone of the London Sinfonietta in 1975. The youngest member of the Philip Jones Brass Ensemble when he joined, he is now the oldest member of the London Brass, as well as its manager. In his spare time he looks after his two children and tries to keep fit.

LINDSAY SHILLING's interest in brass ensemble was aroused at an early age when he started to play the trombone in the local brass band, conducted by his father. At the Royal College of Music, he founded his own quintet, as well as winning individual awards. He is a member of the Orchestra of the Academy of St. Martin in the Fields, and has recently been appointed sub-principal trombone in the London Symphony Orchestra.

DAVID STEWART won a L.S.O Shell scholarship in 1983, his final year at the Guildhall School of Music, and started working with the Philip Jones Brass Ensemble a year later. He now keeps himself busy in all areas of music-making, appearing often with leading London symphony orchestras, as well as jazz orchestras such as the Mike Gibbs Band, and the Kenny Wheeler Band. As if that were not enough, he is also interested in baroque music and plays the sackbut with the Hanover Band.

OREN MARSHALL began his musical education as an oboist at the Purcell School, but soon decided that his interests lay elsewhere. He took up the tuba at the age of 15, and went on to study with John Jenkins at the RCM and with John Fletcher, his predecessor as tubist with the London Brass. He won the Shell Competition in 1987 and took silver medal in the International Tuba Competition in Geneva in 1991. In addition to his classical commitments, he is increasingly in demand as an improviser in a wide variety of jazz and world music bands.

BRIGHAM · YOUNG · UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

Wednesday, April 1, 1998 - 7:00 P.M.
Springville Art Museum

SOPHOMORE RECITAL

Brian C. Stucki
violoncello

Student of
The late Roger Drinkall
and Jim Hardy

Assisted by
Amanda Moody, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Suite No. 2 in D Minor	Johann Sebastian Bach
Prelude	(1685-1750)
Allemande	
Courante	
Sarabande	
Menuet I and II	
Gigue	
Sonata in G Minor, op. 5, no. 2	Ludwig van Beethoven
Largo - Allegro Presto di Tosto	(1770-1827)
Allegro	

Pause

Sinfonie Concertante, op. 125	Sergei Prokofiev
Andante	(1891-1953)
Allegro Giusto	
Andante con moto - Vivace	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, April 1, 1998 - 7:30 P.M.
de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY WIND SYMPHONY

David Blackinton, *conductor*

Program

Overture to "Colas Breugnon"	Dmitri Kabalevsky (b. 1904) transcr. Donald Hunsberger
Let Us Break Bread Together	arr. Thomas Root (b. 1947)
The Thunderer March	John Philip Sousa (1854-1932) ed. Frederick Fennell
The Fairest of the Fair March	John Philip Sousa ed. Frederick Fennell
Symphony on Themes of John Philip Sousa Movement II after *The Thunderer* Movement III after *Fairest of the Fair*	Ira Hearshen

Intermission

When I Close My Eyes, I See Dancers	Timothy Mahr (b. 1956)
A Movement for Rosa	Mark Camphouse (b. 1954)
Concertino for Four Percussion and Wind Ensemble	David R. Gillingham (b. 1947)

WIND SYMPHONY - WINTER 1998

Flute
Lisa Poll
Jennifer Hillam
Kristie de Roque
Rachel Farnsworth

Piccolo
Megan Bartholomew

Oboe
Zachary Smith
Melanie Carter

Bassoon
Mollie Forbes
Heather Fernuik

Clarinet
Stephanie Zeller
Erica R. Egli
Sarah Jane Allred
Michelle Newbold (Eb)
Ryan Morrill
Kristine Lee
Cindy Cox
Andrea Taylor

Bass Clarinet
Kendall Pyper
Brooke Phillips

Contra Bass Clarinet
Andrea Worthen

Alto Saxophone
Thomas K. White
Lacey Loveridge

Tenor Saxophone
Rhett Nelson

Baritone Saxophone
Virginia W. Randle

Horn
Nicholas C. Brooks
Emily Zappe
Dave Gammon
Emily Camacho
Greg Coons

Cornet
Barry Hillam
Dan Thrower
Michael Hauptman
Jody Janke

Trumpet
Josh Paul
Talia Richards

Trombone
Ben Saville
Curtis Winters
Drew Erickson

Euphonium
Elena Hansen
Kathryn Southerland

Tuba
Jeff Case
Thomas P. Storm

Percussion
David Osmond
Lance LeVar
Amy Fairbanks
Mike Henrie
Tiffany Bourgeois

Piano
Richard Wright

Harp
Megan Decker

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, April 1, 1998 - 7:30 P.M.
Madsen Recital Hall

SONGWRITER SHOWCASE

Ron Simpson, *director*

Tonight's program is a showcase of student songs modeled after professional songwriter showcase events held in "music center" cities such as Los Angeles, New York, and Nashville, where songwriters demonstrate their work in front of peers and record industry and publishing professionals.

Many of tonight's writers are showing their first original songs, while others have considerable prior experience. All the students are working under the following guidelines to qualify for spots on our showcase: the writers may choose to write in any current style monitored and charted by the music industry. Collaboration is encouraged, and all vocals must be presented live, but not necessarily by the writer(s). Accompaniment may be either live or pre-recorded.

All students listed will not necessarily have an individual song performed tonight, but each has participated in some way, either as writer, co-writer, performer, or behind the scenes, in discussions that have led toward editing and refining the songs.

Performance order will be announced from the following list:

Tucker Boyle
Cary Campbell
Leda Coleman
Corbett Greenhalgh
David Haskell
Lamar Holley
Rebecca McGovern
Andrew Schleiffarth
Daniel Shirley
Jessica Thompson

Selected private and advanced students will also be invited to participate.

BRIGHAM YOUNG UNIVERSITY SCHOOL OF MUSIC
PRESENTS

OPERA SCENES

Wednesday-Friday, April 1, 2, 3, 1998
7:30 P.M.
Saturday, April 4
8:30 P.M.
Margetts Arena Theatre
Harris Fine Arts Center

OPERA SCENES

Part I

		Wed/Fri	Thurs/Sat
La Traviata	Duet / Chorus	*Libiamo ne' lieti calici...*	
Alfredo		Isaac Hurtado	
Violetta		Emma Price	
Flora		Alisa Moore	Heather Jackson
Gaston		Justin Flosi	
Baron		Craig David	Jared Bernotski
Doctor		Glenn Webb	
Marquis		Meredith Taylor	
Le Nozze di Figaro	Duet	*Via resti servita!...*	
Marcellina		Emily Smith	Amanda Hall
Susanna		Jennifer Howsley	Olivia Garcia
	Recitative	*Quanto duolmi, Susanna*	
	Aria	*Voi, che sapete*	
Countess		Heather Chipman	Devon Allison
Susanna		Rachelle Hulme	Emma Price
Cheribino		Natalie Murdock	Devon Montgomery
	Recitative	*Bravo! Che bella voce!*	
	Aria	*Venite, inginocchiatevi*	
Countess		Heather Chipman	Devon Allison
Susanna		Rachelle Hulme	Emma Price
Cheribino		Natalie Murdock	Devon Montgomery
La Traviata	Duet	*Pura siccome un angelo*	
Violetta		Emily McCormick	Lindsay Robison
Germont		Darrell Babidge	
La Rondine	Quartet	*Bevo al tuo fresco sorriso*	
Magda		Cari Bacon	Emily Bradley
Lisette		Janell Johnson	
Prunier		Thomas Glenn	
Ruggero		Isaac Hurtado	
Hansel and Gretel	Trio	*Abends wenn ich schlafen geh'n*	
Sandman		Candice Johnson	
Hansel		Natalie Murdock	Bessie Dean
Gretel		Amanda Hall	Devon Montgomery

			Wed/Fri	Thurs/Sat
Lakmé	Duet	*Flower song*		
Lakmé			Candice Johnson	Emily McCormick
Mallika			Erin McOmber	
La Traviata	Finale Act II	*Invitato a qui seguirmi*		
Alfredo			Isaac Hurtado	
Violetta			Emma Price	
Germont			Darrell Babidge	
Flora			Kay Wells	
Gaston			Justin Flosi	
Baron			Craig Davis	Jared Bernotski
Doctor			Glenn Webb	
Marquis			Meredith Taylor	
Chorus				

PART II

			Wed/Fri	Thurs/Sat
Lucia di Lammermoor	Sextet	*Chi mi frena in tal momento?*		
Lucia			Heather Chipman	
Alisa			Courtney Atack	
Edgardo			Isaac Hurtado	
Arturo			André Hicken	
Enrico			Meredith Taylor	
Raimondo			Tad Harris	
Chorus				
Die Zauberflöte	Introduction	*Zu Hilfe! Zu Hilfe!!*		
Tamino			Thomas Glenn	
1st Lady			Lara Preston	
2nd Lady			Eva Rankin	
3rd Lady			Erin McOmber	
	Quintet	*Hm hm hm hm!*		
Tamino			Thomas Glenn	
Papageno			Tad Harris	
1st Lady			Lara Preston	
2nd Lady			Eva Rankin	
3rd Lady			Erin McOmber	
Les Pecheurs des Perles	Duet	*Au fond du temple saint*		
Nadir			Isaac Hurtado	Thomas Glenn
Zurga			Chris Hopkin	

	Wed/Fri	**Thurs/Sat**
Fledermaus	Trio	*So muss allein ich bleiben*
Rosalinde	Cari Bacon	Lindsay Robison
Adele	Lara Preston	Rachelle Hulme
Eisenstein	Craig Davis	
Il Barbiere di Siviglia	Quintet	*Don Basillo! Cosa veggo!...*
Rosina	Olivia Garci	Rachelle Hulme
Almaviva	Thomas Glenn	Justin Flosi
Figaro	Chris Hopkin	
Bartolo	Meredith Taylor	
Basilio	Tad Harris	
	Quartet	*Or su Signor Don Bartolo.*
Rosina	Olivia Garcia	Rachelle Hulme
Almaviva	Thomas Glenn	Justin Flosi
Figaro	Chris Hopkin	
Bartolo	Meredith Taylor	
Fledermaus	Finale Act II	*Brüderlein*
Rosaline	Lara Preston	Lindsay Robison
Adele	Rachelle Hulme	Cari Bacon
Ida	Bessie Dean	
Orlofsky	Courtney Atack	
Eisenstein	André Hicken	
Falke	Chris Hopkin	
Frank	Jared Bernoski	
Beatrix	Clara Hurtado	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, April 2, 1998 - 7:30 P.M.
Madsen Recital Hall

BYU CLARINET CHOIR

Program

Canzona per Sonare No. 2	Giovanni Gabrieli
Moderato	(1557-1612)
	arr. T.A. Ayres
Church Sonata in E Minor, op. 1, no. 2	Arcangelo Corelli
Grave	(1653-1713)
Allegro moderato	arr. James Thornton
Adagio	
Allegro ma non troppo	
Eine Kleine Nachtmusik	Wolfgang Amadeus Mozart
Allegro	(1756-1791)
Romanze-Andante	transcribed by F. Sacci
Londonderry Air	Traditional
	arr. Dale Castell
	ed. Donald E. McCathren

Intermission

Fantasia and Rondo for B-flat Clarinet Solo	Carl Maria von Weber
Adagio ma non troppo	(1786-1826)
Allegro giocoso	ed. and arr. Norman Heim

Amy Lee Gabbitas, *clarinet soloist*

The Pink Panther	Henry Mancini
	(b. 1924)
	arr. James Christensen

St. Louis Blues	W. C. Handy (1873-1958) arr. Jerry Nowak
The Circus Bee	Henry Fillmore (1881-1956) arr. Jari A. Villanueva

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, April 3, 1998 - 6:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Karen Rogers
piano

Student of
Ivar Gotkovsky and Jeffrey Shumway

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata in F Major, op. 10, no. 2	Ludwig van Beethoven
Allegro	(1770-1827)
Allegretto	
Presto	
Variationen über den Namen Abegg für das Pianoforte, op. 1	Robert Schumann
	(1810-1856)
Etudes	Frédéric Chopin
Op. 25, no. 7, in C-Sharp Minor	(1810-1849)
Op. 10, no. 4, in C-Sharp Minor	
Nocturne	
Op. 27, no. 1, in C-Sharp Minor	
Reflets dans l'eau	Claude Debussy
from *Images I* (1905)	(1862-1918)
Ten Pieces, op. 12	Sergei Prokofiev
Gavotte	(1891-1953)
Prelude	
Scherzo	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, April 3, 1998 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Daniel O'Bryant
string bass

Student of
Walter Birkedahl

Assisted by
Dian Baker-Drinkall, ***piano***
James Rhodes, ***piano***
Cassandra Capps, ***piano***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata in G Minor — Henry Eccles-Zimmerman (1670-1742)
  Largo
  Allegro con spirito
  Adagio
  Vivace

Intermezzo, op. 9 — Reinhold Gliere (1875-1956)

The Foggy Dew — Traditional Irish Tune
trascr. Daniel O'Bryant

Pause

Sonata "1963" — Frank Proto
  Slow and Peaceful
  Moderate 4--Swing
  Molto Adagio
  Allegro energico

Variations for One String,
on a theme from Rossini's *Moses in Egypt*

Niccolo Paganini-Sankey
(1782-1840)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, April 3, 1998 - 9:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Ingrid Katerina Scherer
violin

Student of
Igor and Vesna Gruppman

Assisted by
Dian Baker-Drinkall, ***piano***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Concerto No. 4 in D Major, K. 218 — Wolfgang Amadeus Mozart (1756-1791)
  Allegro
  Andante cantabile
  Rondeau. Andante grazioso

Intermission

Violin Concerto in D Minor — Aram Khachaturian (1903-1978)
  Allegro con fermezza
  Andante sostenuto
  Allegro vivace

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 4, 1998 - 1:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Chelise Pettit
piano

Student of
Irene Peery

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Toccata in C Minor	Johann Sebastian Bach (1685-1750)
Sonata No. 31, op. 110 Moderato cantabile molto espressivo Allegro molto Adagio ma non troppo Fuga - Allegro ma non troppo	Ludwig van Beethoven (1770-1827)
Scherzo No. 2, op. 31, B-flat Minor	Frédéric Chopin (1810-1849)
Allegro de Concierto	Enrique Granados (1867-1916)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 4, 1998 - 7:30 P.M.
Madsen Recital Hall

SPRING FLING
BYU Harp Solo and Ensemble Concert
ShruDeLi Ownbey, *director*

Program

Sonata in Ré (for three harps)
M. Albeniz
Anamae Anderson, Tahlia Anderson, Heidi Hicken, Caroline Hinkley, Ann Marie Gunther, Megan Decker, Brigitte Liechty, MiKell MacKay, Sarah Toone

Malegueña (for four harps)
E. Lecuona
arr. Sparnon
Anamae Anderson, Tahlia Anderson, Megan Decker, Brigitte Liechty, MiKell MacKay

Sonata in D Major, 1st movement
J. Parry
ed. D. Watkins
Tahlia Anderson

Vers La Source dans Le Bois
M. Tournier
Brigitte Liechty

King's Hunt
J. Bull
arr. M. Grandjany
Megan Decker

La Joyeuse (for four harps)
J. P. Rameau
arr. C. Salzedo
Natalie Dixon, Stacey Eliason, Katy Knudson, Laura Reed

Fanny Power
Traditional
arr. I. Meira
Darren Anderson, Lindsay Brasher, Sarah Coffman, Bente Dorny,
Jamie Huls, Sonja Jorgensen, Amber Jones, Summer Manutai,
Sarah Mathews, Clarence Tang

Variations sur un thème dans le style ancien C. Salzedo
(Theme, Double, Tempo di Bourrée, Staccati,
Chords and Fluxes, Trills, Fugue, Finale)
Anamae Anderson

Aria in a Classic Style (for harp and organ) M. Grandjany
MiKell MacKay, *harp*
Kalo Latu, *organ*

Concerto, 3rd movement K. D. Dittersdorf
Guest Soloist Angela Dastrup, *harp*
Kalo Latu, *piano*

Canon in D (for two harps) J. Pachelbel
arr. by McDonald and Wood

Anamae Anderson, Tahlia Anderson, Megan Decker, Leanna Glazier,
Brigitte Liechty, Misa Matsumori, MiKell MacKay

Pavane de la Belle au bois dormant, from *Ma Mere L'Oye* M. Ravel
Anamae Anderson, Tahlia Anderson, Megan Decker,
Brigitte Liechty, MiKell MacKay

Ten Past Two P. Chertok
Anamae Anderson, Tahlia Anderson, Ann Marie Gunther, Leanna Glazier,
Megan Decker, Brigitte Liechty, MiKell MacKay, Misa Matsumori,
Heidi Hicken, Caroline Hinkley, Sarah Toone

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, April 7, 1998 - 7:30 P.M.
Madsen Recital Hall

BYU BRASS CHOIR
BYU TROMBONE CHOIR
BYU TROMBONE CHAMBER CHOIR
Daniel Bachelder, ***conductor***
Karl Johnson, ***assistant conductor***

Program

BYU Brass Choir

The Stars and the Stripes Forever	John Phillip Sousa
English Folk Song Suite	Ralph Vaughan Williams
March - Seventeen Come Sunday	
Intermezzo - My Bonny Boy	
March - Folk Songs from Somerset	
Commemorative Fanfare	John Cheetham

BYU Trombone Chamber Choir

Quipperies No. 5	Lowell E. Shaw
Vorspiel Act III	Richard Wagner-Ostrander
That's A Plenty	Jack Gale
Our Time	Jeffrey Stone

BYU Brass Choir

Fanfare for the Common Man	Aaron Copland
Two Pieces from Liewtenant Kije	Sergei Prokofiev-Tull
Suite for Brass	Paul Holmes
Prelude	
Chorale	
Dance	

BYU Trombone Choir

Opening Fanfare	L. Bortl
Royalty Air	A. Michna
Where is Home	Fr. Skroup-Nelhybel
Closing Fanfare	L. Bortl
Scarborough Fair	Bill Reichenbach
The *Damnation of Faust* Drinking Song	Hector Berlioz-Ostrander
*Come, Come, Ye Saints	William Clayton/K. Johnson

*Conducted by Karl Johnson

Personnel

BYU Trombone Chamber Choir
Alisha Ard
Asher Haines
Ben Saville
Jordan Jacobson
David Wood
Levi Draney
Curtis Winters
David Cashdollar
Amber Ricks
Brent Arnold
Drew Erickson, *bass trombone*
Karl Johnson, *bass trombone*

BYU Brass Choir
Daniel Thrower, *E-flat cornet*
Joel Neves, *cornet*
Matt Young, *cornet*
Jody Janke, *cornet*
Daniel Carr, *cornet*
Hollie Carr, *cornet*
James Chipman, *cornet and fluglehorn*
Barbara Johnson, *horn*
Joel Yoder, *horn*
Kamber Price, *horn*
Emily Zappe, *horn*
Emily Camacho, *horn*
Tara Bailey, *horn*
Asher Haines, *trombone*
Mike Bailey, *trombone*
Drew Erickson, *bass trombone*
Kathryn Southerland, *euphonium*
Brent Arnold, *euphonium*
Britton Ontrario, *tuba*
Ryan Chavez, *tuba*
Lisa Hardy, *percussion*
Lance LeVar, *percussion*

BYU Trombone Choir
Alisha Ard
Asher Haines
Ben Saville
Jordan Jacobson
Levi Draney
Curtis Winters
Mike Bailey
David Cashdollar
David Wood
Amber Ricks
Shane Guthrie
Brent Arnold
Kurt Griffiths
Brian Lund
Jonathon Dukes
Melanie Atwood
Bryan Ellerton
Spencer Finch
Bass Trombone
Karl Johnson
Drew Erickson
Tyler Kay
Brett Dupree

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, April 7, 1998 - 9:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL

Adrienne Naomi Miller
violin

Student of
Donna Fairbanks

Assisted by
Jayne Galloway, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonatina No. 3 in G Minor, op. 137 — Franz Schubert (1797-1828)
- Allegro giusto
- Andante
- Allegro vivace
- Allegro moderato

Concerto in D Major, op. 77 — Johannes Brahms (1833-1897)
- Allegro non troppo
- Adagio
- Allegro giocoso, ma non troppo vivace

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, April 9, 1998 - 9:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Allison Unsworth
violin

Student of
Donna Fairbanks

Assisted by
Dian Baker-Drinkall, ***piano***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata No. 2 in A Major, op. 12 — Ludwig van Beethoven (1770-1827)
- Allegro vivace
- Andante piu tosto allegretto
- Allegro piacevole

Sonata No. 2, op. 31 — Paul Hindemith (1895-1963)
- Leicht bewegte Viertel
- Ruhig bewegte Achtel
- Gemachliche Viertel
- Funf Variation uber das Lied "Komm, lieber Mai" v. Mozart

Sonata No. 3 in D Minor, op. 108 — Johannes Brahms (1833-1897)
- Allegro
- Adagio
- Un poco presto e con sentimento
- Presto agitato

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, April 10, 1998 - 7:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

David A. Swindler
piano

Student of
Paul Pollei

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

English Suite No. 5 in E Minor, BWV 810	Johann Sebastian Bach
Prelude	(1685-1750)
Allemande	
Courante	
Sarabande	
Passepied I and II	
Gigue	
Concert Etude No. 3, "Un Sospiro"	Franz Liszt
	(1811-1886)
Toccata, op. 33	Roman Statkowski
Impromptus, op. 90	Franz Schubert
Allegro molto moderato	(1797-1828)
Allegro	
Andante mosso	
Allegretto	
Sonata No. 1	Alberto Ginastera
Allegro marcato	(1916-1983)
Presto misterioso	
Adagio molto appassionato	
Ruvido ed ostinato	

BRIGHAM YOUNG UNIVERSITY SCHOOL OF MUSIC
PRESENTS

BRIGHAM YOUNG UNIVERSITY PHILHARMONIC ORCHESTRA AND COMBINED CHOIRS

Friday, April 10, 1998
7:30 P.M.
de Jong Concert Hall
Harris Fine Arts Center

BRIGHAM YOUNG UNIVERSITY PHILHARMONIC ORCHESTRA
AND
COMBINED CHOIRS

Program

I

Finlandia, op. 26, no. 7	Jean Sibelius (1865-1957)

Philharmonic Orchestra
Richard Brunson, ***conductor***

II

Symphony No. 8 in B Minor Allegro moderato Andante con moto	Franz Schubert (1797-1828)

Philharmonic Orchestra
Bryce Rytting, ***conductor***

III

Chichester Psalms Maestoso ma energico Andante con moto, ma tranquillo Sostenuto molto	Leonard Bernstein (1918-1990)

Combined Choirs and Philharmonic Orchestra
Mack Wilberg, ***conductor***
Jeffrey Jackson, ***counter-tenor***
Tausha Bunker, ***soprano***
Jeanne Kerry, ***mezzo-soprano***
Jeffrey Rockwood and Christopher Redfearn, ***tenor***
Tad Harris, ***bass***

Text Translation

I

Psalm 108, vs. 2:

Awake, psaltery and harp!
I will rouse the dawn!

Psalm 100, entire:

Make a joyful noise unto the Lord all ye lands.
Serve the Lord with gladness.
Come before His presence with singing.
Know ye that the Lord, He is God.
It is He that hath made us, and not we ourselves.
We are His people and the sheep of His pasture.
Enter into His gates with thanksgiving,
And into His courts with praise.
Be thankful unto him, and bless His name.
For the Lord is good, His mercy is everlasting,
And His truth endureth to all generations.

II

Psalm 23, entire:

The Lord is my shepherd, I shall not want.
He maketh me to lie down in green pastures,
He leadeth me beside the still waters,
He restoreth my soul,
He leadeth me in the paths of righteousness,
For His name's sake.
Yea, though I walk
Through the valley of the shadow of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.

Thou preparest a table before me.
In the presence of mine enemies,
Thou annointest my head with oil,
My cup runneth over.
Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.

Psalm 2, vs. 1-4:

Why do the nations rage,
And the people imagine a vain thing?
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord and against His anointed.
Saying, let us break their bands asunder,
And cast away their cords from us.
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!

III

Psalm 131, entire:

Lord, Lord, My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself
In great matters or in things
Too wonderful for me.
Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
My soul is even as a weaned child.
Let Israel hope in the Lord
From henceforth and forever.

Psalm 133, vs. 1:

Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 11, 1998 - 11:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Tiffany Bourgeois
percussion

Student of
Ron Brough

Assisted by
Dian Baker-Drinkall, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Concerto for Marimba	Ney Rosauro
I. Saudacâo (Greeting)	(b. 1952)
II. Lamento (Lament)	
III. Dança	
IV. Despedida (Farewell)	
The Love of L'Histoire	Charles DeLancey
	(b. 1959)
Four Pieces for Solo Vibraphone	Larry Spivack
Fanfare	(b. 1954)
March	
Waltz	
Ragtime	
Fantasy Variations (Variations on an Etude by Gibson)	Darren Duerden
	(b. 1963)
Valse Brillante	G. H. Green
	(1893-1970)
	ed. and cadenza by Bob Becker

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 11, 1998 - 1:00 P.M.
Madsen Recital Hall

SENIOR RECITAL

Cynthia L. Heideman
piano

Student of
Paul C. Pollei

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Rondo Capriccio in G Major, op. 129	Ludwig van Beethoven (1770-1827)
Concert Etude, op. 28, no. 4	Erno Dohnanyi (1877-1960)
Romance in E Minor	Franz Liszt (1811-1886)
Transcendental Etude No. 4, *Mazeppa*	Franz Liszt

Intermission

Chaconne in G Major, G. 228	George Friedrich Handel (1685-1759)
Ballade, op. 24	Edward Grieg (1843-1907)
Toccata, op. 11	Sergei Prokofiev (1891-1953)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 11, 1998 - 1:00 P.M.
151 Tanner Building

SOPHOMORE RECITAL

Alice Ann Ashton
violin

Student of
Vesna Gruppman

Assisted by
Marie Ashton, ***piano***
Amy Rosevear, ***violin***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Partita No. 2 in D Minor, S. 1004 Allemande	Johann Sebastian Bach (1685-1750)
Largo	Francesco Maria Veracini (1690-ca. 1750)

Intermission

Concerto No. 3 in B Minor, op. 61 Allegro non troppo	Camille Saint-Saëns (1835-1921)
Navarra, for two violins and piano	Pablo de Sarasate (1844-1908)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 11, 1998 - 2:00 P.M.
Provo Tabernacle

SENIOR RECITAL

Leilani Parente Rogers
viola

Student of
David Dalton

Assisted by
Robin Hancock, ***piano***
Winona Vogelmann, ***violin***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Five Old French Dances
Marin Marais
(1656-1728)
- L'Agréable
- La Provençale
- La Musette
- La Matelotte
- Le Basque

Three Madrigals
Bohuslav Martinu
(1890-1959)
- Poco allegro
- Poco andante
- Allegro

Winona Vogelmann, *violin*

Pause

Concerto for Viola and Orchestra — Béla Bartók (1881-1945)

Moderato
Adagio religioso
Allegro vivace

In memory of Clyn Barrus

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 11, 1998 - 2:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
John Wallace Gardner
violin

Student of
Vesna and Igor Gruppman

Assisted by
Jayne Galloway, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata in G Minor, "Devil's Trill"	Giuseppe Tartini (1692-1770)
Waltz from the ballet *Cinderella* Montegues and Capulets from the ballet *Romeo and Juliet*	Sergei Prokofiev (1891-1953) transcr. Jascha Heifetz

Intermission

Partita No. 2 Chaconne	Johann Sebastian Bach (1685-1750)
Concerto No. 2, op. 19 Allegro	Henri Vieuxtemps (1891-1953)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 11, 1998 - 2:30 P.M.
151 Tanner Building

SENIOR RECITAL
Jeron Chamberlain
viola

Student of
Mikhail Boguslavsky

Assisted by
Jayne Galloway, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Cello Suite No. 2 in D Minor, BWV 1008	Johann Sebastian Bach
Prelude	(1685-1750)
Allemande	
Courante	
Sarabande	
Minuet I	
Minuet II	
Gigue	
Märchenbilder, op. 113	Robert Schumann
Nicht schnell	(1810-1856)
Lebhaft	
Rasch	
Langsam, mit melancholischem Ausdruck	
Sonata, op. 147	Dmitri Shostakovich
Moderato	(1906-1975)
Allegretto	
Adagio	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 11, 1998 - 4:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL

Elena Hansen
euphonium

Student of
R. Steven Call

Assisted by
Robin J. Hancock, ***piano***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata — George Philipp Telemann (1681-1767)
  Andante cantabile
  Allegro
  Andante
  Vivace

Euphonium Concerto — Joseph Horovitz
  I. Moderato
  II. Lento
  III. Con moto

Intermission

Six Studies in English Folksong — Ralph Vaughan Williams/Droste (1872-1958)
  Adagio
  Andante sostenuto
  Larghetto
  Lento
  Andante tranquillo
  Allegro vivace

Sonata movement three	Arthur Frackenpohl (b. 1924)
Hungarian Melodies	Vincent Bach

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY SCHOOL OF MUSIC
PRESENTS

OUR CELEBRATION OF MUSIC

A Musical Tribute to Roger Drinkall

Saturday, April 11, 1998
7:30 P.M.
de Jong Concert Hall
Harris Fine Arts Center

"Our celebration of music is one way of expressing our testimony of God's love for us. Music is such a heavenly expression, a language that speaks directly to the heart, transcending cultural and social barriers. It is a pure means of sharing love of beauty."

-Roger Drinkall

A MUSICAL TRIBUTE TO ROGER DRINKALL

Tonight "Our Celebration of Music" is not only a way of expressing the admiration we feel for a cellist who was a "world-class" performer, but is our way of paying tribute to a man whose best and most meaningful performance was his life. In his roles as performer, teacher, husband, father, and friend, Roger Drinkall's mission was the same, to truly magnify the talents that were his and to encourage others to do the same. Whether through long hours spent practicing, countless hours spent teaching and coaching students of all levels, or in timely moments expressing gentle encouragement, compassion, and love, Roger Drinkall paid the price to become an exemplar in every facet of his life. He once wrote, "My feeling is that when one walks on stage to perform, one's life is like an open book. In order for one to express the highest spiritual elements of great music, I believe one must live the purest and highest standards of spiritual integrity." This concert represents our best efforts to further Roger Drinkall's legacy of commitment to spiritual integrity in not only our performing, but in our lives.

OUR CELEBRATION OF MUSIC

A Musical Tribute to Roger Drinkall

Program

Adagio
Arcangelo Corelli
arr. Jerome Kessler

Lisa Hofheins, Emily Graham,
Sariah Mourik Johnson, Kristiana Silver, *cello*

Cello Concerto in B Minor, op. 104
Antonin Dvorák
  Adagio ma non troppo

Darin Rhodes, *cello*
Shauna Rhodes, *piano*

Quatour à cordes
Maurice Ravel
  Assez vif et agité

Anasazi String Quartet
Rachel Bakes, Tricia Meilstrup Hopkins, *violin*
Dianna Rhodes, *viola*
Anneliese Lau, *cello*

Come Follow Me
Samuel McBurney
arr. Larry Beebe

Bridget Penny, Brooke Leavitt, *cello*
Elaine Braithwaite, *piano*

Suite Française
Paul Bazelaire
  I. Bourrée d'Auvergne
  II. Chanson d'Alsace
  III. Chanson de Bresse

Amanda Roper (solo), Mafileo Latu, Desiree Brooks,
Jasher Sutton, Philip Erickson, Jennilyn Fife, *cello*
Shauna Rhodes, *piano*

Fratres	Arvo Pärt
Bachianas Brasileiras No. 1 Introduction (Embolada)	Heiter Villa-Lobos
If You Could Hie to Kolob	English Folk Melody arr. RalphVaughan Williams / Merrill Jenson

Brian Stucki, Emma Farnsworth, Nathan Jasinski, Ryan Swigert,
Andrew Moore, Monica Call, Dorothy Hardin, Jeremy Woolstenhulme, *cello*
Jim Hardy, *conductor*

Pause

Suite in C Major for Solo Cello Allemande Sarabande Bourrée I and II	Johann Sebastian Bach

Jim Hardy

How Great Thou Art	Swedish Folk Melody arr. Stuart K. Hine

Don Crosby, Doug Ball, Michelle Ball, MaryAnn Oram, *cello*

Piano Trio in C Minor, op. 101 Allegro energico	Johannes Brahms

Jason Swigert, *violin*
Ryan Swigert, *cello*
Katie Swigert, *piano*

Remembering	David Sargent

Brian Stucki, *cello*
Dian Baker-Drinkall, *piano*

My Shepherd Will Supply	arr. Doc Taylor

Steven Thomassin, *media artist*

Silent Night	Robert Cundick

JoAnn Ottley, *soprano*
Dian Baker-Drinkall, *piano*

Suite, op. 71 — Maurice Moszkowski
Lento
Molto vivace

Igor and Vesna Gruppman, *violin*
Dian Baker-Drinkall, *piano*

Though Like the Wanderer — Lowell Mason
arr. Robert Millet

Tarantella — William Henry Squire

God Be With You Till We Meet Again — William G. Tomer
arr. Newell Dayley

Cello Orchestra

Lissa Baird
Doug Ball
Desiree Brooks
*Monica Call
Don Crosby
Kristiana Dahlquist Silver
Curtis Davis
Philip Erickson
Emma Farnsworth
Jennilyn Fife
Sandra Garrard
Emily Graham
Joel Hales
Dorothy Hardin
Jim Hardy
Julie Stratton Harmon
Lisa Hofheins
Nathan Jasinski
Mafileo Latu
Anneliese Lau
Brooke Leavitt
Barney Lund
*Robert Marsden
*Andrew Moore
Sariah Mourik Johnson
MaryAnn Oram
Bridget Penny
Kathryn Price
Darin Rhodes
Amanda Roper
Monika Rosborough-Bowman
Brian Stucki
Nina Stults
Jasher Sutton
Ryan Swigert
Matt Ward
Billy Zhao

*Soloists

Reception in HFAC Gallery
Special Appreciation to Karen Benzley and BYU Women

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 11, 1998 - 7:30 P.M.
151 Tanner Building

JUNIOR RECITAL
Laura Griffiths
horn

Student of
Laurence Lowe

Assisted by
Amanda Moody, *piano*
Emily Zappe, *horn*
Jennifer Longnecker, *horn*
Nick Brooks, *horn*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Concerto No. 4 in E-flat, K. 495	Wolfgang Amadeus Mozart
Allegro moderato	(1756-1791)
Romanza - Andante	
Rondo - Allegro vivace	
Quartet 1	Kerry Turner
Allegro	
Andante	
Allegro con Brio	

Intermission

Reveries, op. 24	Alexander Glazunov (1865-1936)
Concerto No. 2 in E-flat	Richard Strauss
Allegro	(1864-1949)
Andante con moto	
Rondo - Allegro molto	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Monday, April 13, 1998 - 7:30 P.M.
151 Tanner Building

SOPHOMORE RECITAL

Jeremy Starr
violin

Student of
Vesna Gruppman

Assisted by
Jayne Galloway, ***piano***
Marilla Allen, ***violin***
Marta Smith, ***viola***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Partita in D Minor, S. 1004 Allemande Sarabanda	Johann Sebastian Bach (1685-1750)
Concerto No. 13 in D Major	Rodolphe Kreutzer (1766-1831)
Largo	Francesco Maria Veracini (1690-1768)
Prelude No. 1	Gershwin-Heifetz (1898-1937)
Concerto No. 9 in A Minor	Charles Auguste de Beriot (1802-1870)
Serenade	Zoltán Kodály (1882-1967)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, April 14, 1998 - 7:30 P.M.
Madsen Recital Hall

STRING CHAMBER MUSIC RECITAL

Chamber Groups coached by
Igor Gruppman, Rob Hancock, Monica Call, and Jim Hardy

Program

Piano Trio in C Minor, op. 101 — Johannes Brahms (1833-1897)
Allegro energico

Katie Swigert, *piano*
Jason Swigert, *violin*
Ryan Swigert, *cello*

Piano Quintet in F Minor, op. 34 — Johannes Brahms
Poco sostenuto - Allegro non troppo

Amanda Moody, *piano*
John Gardner, *violin*
Sara Jane Thompson, *violin*
Tessya Lund, *viola*
Nathan Jasinski, *cello*

Serenade for Two Violins and Viola, op. 12 — Zoltan Kodaly (1882-1967)
Vivo

Marilla Allen, *violin*
Jeremy Starr, *violin*
Marta Smith, *viola*

String Quartet in B-flat Major, op. 18 — Ludwig van Beethoven (1770-1827)
Allegro con brio

Adrienne Miller, *violin*
Allison Unsworth, *violin*
Chris Lewis, *viola*
Kathryn Price, *cello*

String Quartet in A Minor, op. 51, no. 2
Johannes Brahms
Allegro

Melissa Russell, *violin*
Rebecca Forstner, *violin*
Jeron Chamberlain, *viola*
Kathryn Price, *cello*

String Quartet in D Minor, D. 810
Franz Schubert
Andante con moto
(1797-1828)

Jessica Low, *violin*
Brigham Dastrup, *violin*
James Rhodes, *viola*
Ryan Swigert, *cello*

String Quartet in F Major
Maurice Ravel
Assez vif-tres rhythme
(1875-1938)

Ellen Jacob, *violin*
Mihaela Ganea, *violin*
Dianna Rhodes, *viola*
Emma Farnsworth, *cello*

String Quartet in F Minor, op. 95
Ludwig van Beethoven
Allegro con brio

Winona Vogelman, *violin*
Victoria Ferris, *violin*
Tessya Lund, *viola*
Brian Stucki, *cello*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, April 14, 1998 - 7:30 P.M.
151 Tanner Building

SENIOR RECITAL
Jeremy Mathews
composition

Required for the degree Bachelor of Music with a Major in Composition

Program

Dance

Rachel Farnsworth, *flute*
Lara Saville, *oboe*
Amy Gabbitas, *clarinet*
Diana Rhodes, *viola*
Emma Farnsworth, *cello*
Dan Lee, *bass*
Ethan Wickman, *conductor*

Cycles

Imagery (for two pianos, eight hands)
Adam Dawson, Dan Bradshaw, Chelise Pettit, and Jeremy Mathews, *piano*

Apollo 15

DAT

Refracted Light

Megan Bartholomew, *flute*
Amy Gabbitas, *clarinet*
Barbara Johnson, *horn*
Clint Christiansen, *trumpet*
Judd Berry, *muted trumpet*
Ethan Wickman, *conductor*

Collection of Piano Pieces
  Etude #1
  Etude #2
  Etude #3

Chelise Pettit, *piano*

Interthought

Megan Bartholomew, *flute*
Rachel Farnsworth, *flute*

for Angela

Jeremy Mathews, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, April 14, 1998 - 7:30 P.M.
de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY CHORALE

Noon Section

Kenneth Plain, ***conductor***
Ryan Murphy, Jennifer Wilcox, ***accompanists***
James Kasen, ***organist***

I

O Clap Your Hands		Ralph Vaughan Williams
O How Amiable		

II

Christ the Lord Is Risen Again		John Rutter
Cross-Cry	Tad Harris, *soloist*	Gilbert Martin
Good Christian Men Rejoice and Sing		Eric H. Thiman

III

Regina Coeli		Wolfgang Amadeus Mozart

IV

Old Dan Tucker		arr. John Leavitt
Deep River	Alena Hatch, *violin*	
Waitin' for the Light to Shine / Free at Last from the musical "Big River"	Richard Murdock, *baritone soloist*	arr. Kenneth Plain

Evening Section

Paul Broomhead, ***conductor***
Rebecca Cooke, Tamra Biggs, ***accompanists***

V

Hosanna in Excelsis	Brent Pierce
Jesus the Very Though of Thee	Richard Proulx

VI

Les Chanson des Roses	Morten Lauridsen
En Une Seule Fleur	
Contre Qui, Rose	
De Ton Reve Trop Plein	
La Rose Complete	
Dirait-on	

VII

Lead Me To The Rock	Walter L. Black

Chris Hopkin, *soloist*

Turn the World Around	Harry Belafonte and Robert Freedman arr. Larry Farrow

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, April 14, 1998 - 9:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL

Marilla Allen
violin

Student of
Donna Fairbanks

Assisted by
Dian Baker-Drinkall, ***piano***
Jeremy Starr, ***violin***
Marta Smith, ***viola***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata in E Minor, K. 304	Wolfgang Amadeus Mozart
Allegro	(1756-1791)
Tempo di Minuetto	
Sonata in D Major, op. 9, no. 3	Jean-Marie Leclair
Un poco andante	(1697-1764)
Allegro	
Largo	
Presto	
Serenade, op. 12	Zoltan Kodaly
Allegramente	(1882-1967)
Romance for the Violin, op. 50	Ludwig van Beethoven
Adagio cantabile	(1772-1823)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, April 14, 1998 - 9:00 P.M.
151 Tanner Building

SOPHOMORE RECITAL

Brigitte Liechty
harp

Student of
ShruDeLi Ownbey

Assisted by
Megan Decker

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Rumba	Carlos Salzedo (1885-1961)
First Arabesque	Claude Debussy-Salzedo (1862-1918)
Sonata in B-flat Major	Domenico Scarlatti-Mildonian (1685-1757)
Interlude from Ceremony of Carols for choir and harp	Benjamin Britten (1913-1976)
Ten Past Two	Pearl Chertok (1918-1980)
Vers La Source Dans Le Bois	Marcel Tournier (1879-1951)

BRIGHAM YOUNG UNIVERSITY SCHOOL OF MUSIC
PRESENTS

BRIGHAM YOUNG UNIVERSITY CHAMBER ORCHESTRA

David Dalton, ***music director***

Thursday, April 23, 1998
7:30 P.M.
Madsen Recital Hall
Harris Fine Arts Center

*Prayers from Winter Quarters
The Crucible of Faith

In 1846 Mormon pioneers of the Church of Jesus Christ of Latter-day Saints watched in horror as mobs destroyed their homes in Nauvoo, Illinois. During the bitter February cold of winter, they drove their wagons and teams across the frozen Mississippi River, crossed Iowa, and made a temporary encampment on the Nebraska side of the Missouri River, and called it Winter Quarters. While the first company of pioneers crossed the plains in 1847 and worked their way through mountain passes towards a new home in the valley of the Great Salt Lake of Utah, most of the Mormon companies waited patiently behind at Winter Quarters.

This text, based on writings of Mormon pioneer women, is an attempt to capture the voices, the spirits, and experiences of those pioneers during that grim period of their history where many, old and young, died of exposure even in the face of their remarkable fortitude and the faith of their religious convictions.

I. First Prayer

Dear gracious father.
I thank thee, Lord, for blessings hidden.
For ice, and sleet, and cold, and snow.
Praised be thy name.
I thank thee for ice, that turned a river to a highway,
so we could quickly escape from the mobs.
I thank thee for driving sleet,
sharp reminders
to keep us awake and alert, our endless long hours on the trail.
I thank thee for biting cold,
for taking the weary old
and the newly born young
home back to thee,
to thy warmth and thy rest.
Happy day, for those freed from the trials of the trail.
And I thank thee for snow,
which hides our paths from our enemies.
They call this place Winter Quarters.
Bitter sanctuary.
Thank thee, dear Lord, for thy blessings.

II. Second Prayer

Dear gracious father.
I thank thee, Lord, for thy bounty this spring.
Our crops are planted, and the weather is good,
with much rain, then long days of sunshine.
I thank thee for the apple I was given today.
For weeks now, I have had nothing but corn pone and salt pork,
the last of the barrel I put up last fall.
And my children's gums are bleeding.
But Sister Taylor gave us an apple,
and I cut it into quarters,
and my children and I sat together and savored every bite.
I took the apple core,
and the sweet juices lingered in my mouth for hours.
How glorious are thy works, oh Lord!

BRIGHAM YOUNG UNIVERSITY CHAMBER ORCHESTRA

David Dalton, *music director*

Congratulatory Spring Bouquet
Concert
To Our Graduates

Program

Concerto for Three Horns in D Major
G. P. Telemann
(1681-1767)

Vivace
Grave
Presto

David Deniston, Barbara Johnson, Laura Griffiths, *soloists*

"Moses" Variations for Contrabass and Strings
Nicolò Paganini
(1782-1840)

Daniel O'Bryant, *soloist*

Suite No. 2
Igor Stravinsky
(1882-1971)

Marche
Valse
Polka
Galop

Navarra for Two Violins and Orchestra, op. 33
Pablo de Sarasate
(1844-1904)

Mihaela Ganea and Ellen Jacob, *soloists*

Intermission

Prayers from Winter Quarters (1997) *
Murray Boren
(b. 1950)

Donna Dalton, *speaker*

Rondo in C Major for Violin and Orchestra, K. 373
Wolfgang Amadeus Mozart
(1756-1791)

Ingrid Scherer, *soloist*

Variations for Clarinet and Orchestra
Gioachino Rossini
(1792-1868)

Michelle Watabe, *soloist*

Overture to *Girl Crazy*
George Gershwin
(1898-1937)

CHAMBER ORCHESTRA PERSONNEL

David Dalton, *music director*

Violin I
Winona Vogelmann*
Martha Thompson*
Victoria Ferris
Mihaela Ganae
John Gardner
Ellen Jacob
Heidi Keith
Ingrid Scherer

Violin II
Jessica Low+
Brigham Dastrup
Adrienne Miller
Matthew Oshida
Emily Richards
Amy Rosevear
Allison Unsworth

Viola
Dianna Rhodes+
Leilani Rogers+
Christopher Lewis
Tessya Lund
James Rhodes

Cello
Nathan Jasinski+
Brian Stucki+
Emma Farnsworth
Dorothy Hardin
Ryan Swigert

Contrabass
Daniel O'Bryant+
Tyler Johnson

Note: String seating rotates

Flute
Lisa Poll+
Marin Wall (piccolo)

Oboe
Lara Saville+
Andra White (English horn)

Clarinet
Stormi Winscot+
Michelle Watabe

Bassoon
Michael Dalby+
Spencer Layton+

Horn
David Denniston+
Barbara Johnson
Laura Griffiths
Erin Shumate

Trumpet
Alex Smith+
Lorrina Burrows

Trombone
Asher Haines

Timpani
Lance LeVar

Piano
Ingrid Scherer

*Co-Concertmaster
+Principal

The BYU Chamber Orchestra CD *The Colors of Sound* is available at the HFAC Box Office.

III. Third Prayer

Dear gracious father.
I thank thee, Lord, for my brothers and sisters.
I have been ill the last three weeks,
feverish and weak.
I could see the fear in my children's eyes,
that I would be taken from them
as their father was.
But Sister Markham fed my children.
And Sister Clayton weeded my garden.
And Sister Phelps bathed my forehead with cool spring water.
And their husbands,
my gentle brothers,
gathered around my bed,
and laid their hands on my head,
and blessed me.
And today I was able to walk unassisted,
and sat on the porch and watched my children play.
I thank thee for thy mercy, Lord.

IV. Fourth Prayer

Dear gracious father.
I thank thee, Lord, for the three years I had with my little Clara.
One day, her throat was sore;
the next day,
she was hot to the touch.
I held her for hours as she shivered and wept,
as she fitfully slept.
And then, this morning, I saw that she was no longer mine.
She was yours.
It is difficult, sometimes, to thank thee Lord.
It is difficult to bow to thy will.
I must trust in thy love, for her and for me.
Thou knowest how my heart ached as we lowered her into the ground.
I thank thee, Lord, for that healing pain.

V. Fifth Prayer

Dear gracious father.
Today I learned that we are to leave Winter Quarters.
My heart is full of thy bounty.
For three summers, we have made a home of this rough shelter.
Now, we shall walk beside a wagon
three months
to our new home.
We have heard of the hardships we will face.
Much labor awaits us,
weariness and pain,
and for some, a rough grave beside the trail.
But, happy day, at the end of the trail is our home.
My children shall have a home.
I trust in thy protection Lord.
Praised be thy holy name.

--Eric Samuelsen

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 25, 1998 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Angela Yvonne Stephenson
viola

Student of
Mikhail Boguslavsky

Assisted by
Jayne Galloway, ***piano***
Emma Price, ***soprano***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Suite No. 5, BWV 1011 — Johann Sebastian Bach (1685-1750)
- Prelude
- Allemande
- Courante
- Sarabande
- Gavotte I and II
- Gigue

Pause

Trauermusik, *Music of Mourning* — Paul Hindemith (1895-1963)

In memory of Dr. Clyn Barrus

Intermission

Sonata No. 1, op. 240 — Darius Milhaud (1892-1974)
- Entr’ee
- Française
- Air
- Final

Zwei Leider, op. 91
    Gestillte Sehnsucht (Longing)
    Geistliches Wiegenlied (Lullaby for the Christ Child)

Johannes Brahms
(1833-1897)

BRIGHAM YOUNG UNIVERSITY SCHOOL OF MUSIC
PRESENTS

BRIGHAM YOUNG UNIVERSITY CHAMBER ORCHESTRA

David Dalton, *music director*

Tuesday, April 28, 1998
7:30 P.M.
de Jong Concert Hall
Harris Fine Arts Center

BRIGHAM YOUNG UNIVERSITY CHAMBER ORCHESTRA

David Dalton, *music director*

Program

Overture to *The Italian Girl in Algiers*	Gioachino Rossini (1792-1868)
Symphony No. 4 in B-flat Major, op. 60 Adagio--Allegro vivace Adagio Allegro vivace Allegro ma non troppo	Ludwig van Beethoven (1770-1827)
Dances of Galanta	Zoltan Kodaly (1882-1967)

Intermission

Prayers from Winter Quarters (1997) * Donna Dalton, *speaker*	Murray Boren (b. 1950)
Silent Woods for Cello and Orchestra, op. 68/v Brian Stucki, *soloist*	Antonin Dvorák (1841-1904)
Dances from the Ballet *Estancia* (Ranch) The Landworkers The Cattlemen Wheat Dance Final Dance: *Malambo*	Alberto Ginastera (1916-1983)

*Prayers from Winter Quarters
The Crucible of Faith

In 1846 Mormon pioneers of the Church of Jesus Christ of Latter-day Saints watched in horror as mobs destroyed their homes in Nauvoo, Illinois. During the bitter February cold of winter, they drove their wagons and teams across the frozen Mississippi River, crossed Iowa, and made a temporary encampment on the Nebraska side of the Missouri River, and called it Winter Quarters. While the first company of pioneers crossed the plains in 1847 and worked their way through mountain passes towards a new home in the valley of the Great Salt Lake of Utah, most of the Mormon companies waited patiently behind at Winter Quarters.

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For ice, and sleet, and cold, and snow.
Praised be thy name.
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so we could quickly escape from the mobs.
I thank thee for driving sleet,
sharp reminders
to keep us awake and alert, our endless long hours on the trail.
I thank thee for biting cold,
for taking the weary old
and the newly born young
home back to thee,
to thy warmth and thy rest.
Happy day, for those freed from the trials of the trail.
And I thank thee for snow,
which hides our paths from our enemies.
They call this place Winter Quarters.
Bitter sanctuary.
Thank thee, dear Lord, for thy blessings.

II. Second Prayer
Dear gracious father.
I thank thee, Lord, for thy bounty this spring.
Our crops are planted, and the weather is good,
with much rain, then long days of sunshine.
I thank thee for the apple I was given today.
For weeks now, I have had nothing but corn pone and salt pork,
the last of the barrel I put up last fall.
And my children's gums are bleeding.
But Sister Taylor gave us an apple,
and I cut it into quarters,
and my children and I sat together and savored every bite.
I took the apple core,
and the sweet juices lingered in my mouth for hours.
How glorious are thy works, oh Lord!

III. Third Prayer

Dear gracious father.
I thank thee, Lord, for my brothers and sisters.
I have been ill the last three weeks,
feverish and weak.
I could see the fear in my children's eyes,
that I would be taken from them
as their father was.
But Sister Markham fed my children.
And Sister Clayton weeded my garden.
And Sister Phelps bathed my forehead with cool spring water.
And their husbands,
my gentle brothers,
gathered around my bed,
and laid their hands on my head,
and blessed me.
And today I was able to walk unassisted,
and sat on the porch and watched my children play.
I thank thee for thy mercy, Lord.

IV. Fourth Prayer

Dear gracious father.
I thank thee, Lord, for the three years I had with my little Clara.
One day, her throat was sore;
the next day,
she was hot to the touch.
I held her for hours as she shivered and wept,
as she fitfully slept.
And then, this morning, I saw that she was no longer mine.
She was yours.
It is difficult, sometimes, to thank thee Lord.
It is difficult to bow to thy will.
I must trust in thy love, for her and for me.
Thou knowest how my heart ached as we lowered her into the ground.
I thank thee, Lord, for that healing pain.

V. Fifth Prayer

Dear gracious father.
Today I learned that we are to leave Winter Quarters.
My heart is full of thy bounty.
For three summers, we have made a home of this rough shelter.
Now, we shall walk beside a wagon
three months
to our new home.
We have heard of the hardships we will face.
Much labor awaits us,
weariness and pain,
and for some, a rough grave beside the trail.
But, happy day, at the end of the trail is our home.
My children shall have a home.
I trust in thy protection Lord.
Praised be thy holy name.

--Eric Samuelsen

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CHAMBER ORCHESTRA PERSONNEL
David Dalton, *music director*

Violin I
Winona Vogelmann*
Martha Thompson*
Victoria Ferris
Mihaela Ganae
John Gardner
Ellen Jacob
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Ingrid Scherer

Violin II
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Viola
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Christopher Lewis
Tessya Lund
James Rhodes

Cello
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Emma Farnsworth
Dorothy Hardin
Ryan Swigert

Contrabass
Daniel O'Bryant+
Tyler Johnson

Note: String seating rotates

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Marin Wall (piccolo)

Oboe
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Michelle Watabe

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Michael Dalby+
Spencer Layton+

Horn
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Barbara Johnson
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Erin Shumate

Trumpet
Alex Smith+
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Trombone
Asher Haines

Timpani
Lance LeVar

Piano
Ingrid Scherer

*Co-Concertmaster
+Principal

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Brigham Young University
CHAMBER ORCHESTRA
David Dalton, Music Director

WOMEN'S CONFERENCE
Bon Voyage Concert

Wednesday, April 29, 1998
7:30 p.m.
Madsen Recital Hall
Harris Fine Arts Center

Program

Overture to *Girl Crazy*	George Gershwin (1898–1937)
Symphony No. 1 in C Major Allegro vivo Adagio Allegro vivace Allegro vivace	Georges Bizet (1838–1875)
Adagio for Strings	Samuel Barber (1910–1981)
Intermission	
Prayers from Winter Quarters (1997)* Donna Dalton, *speaker*	Murray Boren (b. 1950)
Pastorale for Violin and Winds Winona Vogelmann, *soloist*	Igor Stravinsky (1882–1971)
Navarra for Two Violins and Orchestra Mihaela Ganae and Ellen Jacob, *soloists*	Pablo de Sarasate (1844–1904)
Fiddle-Faddle	Leroy Anderson (1908–1975)

*PRAYERS FROM WINTER QUARTERS

The Crucible of Faith

In 1846 Mormon pioneers of The Church of Jesus Christ of Latter-day Saints watched in horror as mobs destroyed their homes in Nauvoo, Illinois. During the bitter February cold of winter, they drove their wagons and teams across the frozen Mississippi River, crossed Iowa, and made a temporary encampment on the Nebraska side of the Missouri River and called it Winter Quarters. While the first company of pioneers crossed the plains in 1847 and worked their way through mountain passes toward a new home in the valley of the Great Salt Lake of Utah, most of the Mormon companies waited patiently behind at Winter Quarters.

This text, based on writings of Mormon pioneer women, is an attempt to capture the voices, the spirits, and experiences during that grim period of their history where many, old and young, died of exposure even in the face of their remarkable fortitude and the faith of their religious convictions.

The Brigham Young University Chamber Orchestra, under the direction of David Dalton, will travel to five nations in eastern Europe this May. Concerts will be given in Austria, Poland, Hungary, the Czech Republic, and Ukraine. The orchestra is comprised of forty-three advanced music majors.

This bon voyage concert will include Gershwin's overture to *Girl Crazy*, Barber's Adagio for Strings, and Murray Boren's *Prayers from Winter Quarters*. The text for *Prayers* was taken from Mormon pioneer women's letters and will be recited with orchestra by Donna Dalton. Three student female soloists are to be featured as well.

First Prayer

Dear gracious father.
I thank thee, Lord, for blessings hidden.
For ice, and sleet, and cold, and snow.
Praised be thy name.
I thank thee for ice, that turned a river to a highway,
so we could quickly escape from the mobs.
I thank thee for driving sleet,
sharp reminders
to keep us awake and alert, our endless long hours on the trail.
I thank thee for biting cold,
for taking the weary old
and the newly born young
home back to thee,
to the warmth and thy rest.
Happy day, for those freed from the trials of the trail.
And I thank thee for snow,
which hides our paths from our enemies.
They call this place Winter Quarters.
Bitter Sanctuary.
Thank thee, dear Lord, for thy blessings.

Second Prayer

Dear gracious father.
I thank thee, Lord, for thy bounty this spring.
Our crops are planted, and the weather is good,
with much rain, then long days of sunshine.
I thank thee for the apple I was given today.
For weeks now, I have had nothing but corn pone and salt pork,
the last of the barrel I put up last fall.
And my children's gums are bleeding.
But Sister Taylor gave us an apple,
and I cut it into quarters,
and my children and I sat together and savored every bite.
I took the apple core,
and the sweet juices lingered in my mouth for hours.
How glorious are thy works, O Lord.

Third Prayer

Dear gracious father.
I thank thee, Lord, for my brothers and sisters.
I have been ill the last three weeks,
feverish and weak.
I could see the fear in my children's eyes,
that I would be taken from them
as their father was.
But Sister Markham fed my children.
And Sister Clayton weeded my garden.
And Sister Phelps bathed my forehead with cool spring water.
And their husbands,
my gentle brothers,

gathered around my bed,
and laid their hands on my head,
and blessed me.
And today I was able to walk unassisted,
and sat on the porch and watched my children play.
I thank thee for thy mercy, Lord.

Fourth Prayer

Dear gracious father.
I thank thee, Lord, for the three years I had with my little Clara.
One day, her throat was sore;
the next day,
she was hot to the touch.
I held her for hours as she shivered and wept,
as she fitfully slept.
And then, this morning, I saw that she was no longer mine.
She was yours.
It is difficult, sometimes, to thank thee, Lord.
It is difficult to bow to thy will.
I must trust in thy love, for her and for me.
Thou knowest how my heart ached as we lowered her into the ground.
I thank thee, Lord, for that healing pain.

Fifth Prayer

Dear gracious father.
Today I learned that we are to leave Winter Quarters.
My heart is full of thy bounty.
For three summers, we have made a home of this rough shelter.
Now, we shall walk beside a wagon
three months
to our new home.
We have heard of the hardships we will face.
Much labor awaits us, weariness and pain,
and for some, a rough grave beside the trail.
But, happy day, at the end of the trail is our home.
My children shall have a home.
I trust in thy protection, Lord.
Praised be thy holy name.

—Eric Samuelsen

Personnel

Violin I
Martha Thompson*
Winona Vogelmann*
Victoria Ferris
Mihaela Ganae
John Gardner
Ellen Jacob
Heidi Keith
Ingrid Scherer

Violin II
Jessica Low†
Brigham Dastrup
Adrienne Miller
Matthew Oshida
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Viola
Dianna Rhodes†
Leilani Rogers†
Christopher Lewis
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Cello
Nathan Jasinski†
Brian Stucki†
Emma Farnsworth
Dorothy Hardin
Ryan Swigert

Contrabass
Daniel O'Bryant†
Tyler Johnson

Flute
Lisa Poll†
Marin Wall (piccolo)

Oboe
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Andra White (English horn)

Clarinet
Stormi Chilcoat†
Michelle Watabe

Bassoon
Michael Dalby†
Spencer Layton†

Horn
David Denniston†
Barbara Johnson
Laura Griffiths
Erin Shumate

Trumpet
Alex Smith†
Larrina Burrows

Trombone
Asher Haines

Percussion
Lance LeVar

Piano
Ingrid Scherer

Note: String seating rotates
*Co-concertmaster
†Principal

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, April 30, 1998 - 8:00 P.M.
de Jong Concert Hall

The Brigham Young University School of Music is Absolutely Star Struck to present this Award Worthy Performance of:

VOCAL POINT
performing

"B Movie Theme Songs"

Vocal Point is:

Danny "Good Will" Avery

Greg "Half Monty" Baird

Paul "#1 at the Box Office" Baltes

Craig "Wag the Dog" Christiansen

Dave "Oscar" Hall

Jay "My Best Friend's Wedding" Howser

Mike "DiCaprio" Maughan

Jonny "As Good as it Gets" Nabrotzky

Dave "L.A. Confident" Wilson

Director: Jim "Air Force One" Anglesey
Sound: Charles "J" Ballard and Rick "K" Johns
Choreography: Nicki "The Wings of the Dove" Avery

All songs arranged by Vocal Point and former Vocal Point Members
Look for our new CD, *Mouthing Off: Half Live*, coming soon!!!
Thanks for coming. We hope you enjoy the show.

Vocal Point Would Like to Thank:

Hal Wing
The School of Music
David Randall
Ron Simpson
Bob Ahlander
Julie Ahlander
Matt Avery
Jim Steele
The BYU A Cappella Club
CASA
Deke Sharon
Kat
Jimmy Franklin
Theresa Ellis
Clyn Barrus
Pete Codella
Extempo
Amy Carr
Van Rental
LaVell Edwards
Steve Cleveland
Steve Young
The Osmonds
Donny & Marie
Missionaries
BNL
The Tik
Seinfeld
Will Smith
MIBs
The Utah Jazz
The Utah Starzz
John Glenn
Bill Cosby
people who say 'jiggy'
Charlie Daniels
Lara Saville
Robin Williams
John Michael Montgomery
Dennys
Johnny Sebastian Bach
The game of Risk
Mo Tab

Oprah Winfrey
People who eat meat
Herbivores
Kevin Bacon
Bacos
LaDawn
Cassie
The Daily Universe
sunshine
Monika
Kristin
Michelle
Rosie O'Donnell
Chris O'Donnell
Donald Duck
Elmo
dictionaries
on the way babies
Billy Joel
Flannel
Diamond Rio
Head & Shoulders
Knees & Toes
Goofy
Weird Al Yankovich
Roma Downy
Phish
David Letterman
CBS
Carrie
Staci
Voice Male
Michael Jackson
USA Women's Hockey
Emeril Lagasse
Kara
Our families & friends
President & Sis. Bateman

We would like to **unthank**
Rogaine
Janet Jackson's hairdresser
Taco Bell
Drivers who are Morons

Rejected Album titles:
Donde está el baño?
Spice Boys
Green Jello Salad
9 Live
Of Chorus
We Sing So
If Rocks Could Eat
Sump Pumping
Mariah Carey Sing
The Lyin' King
Capellaaaaaaaah
Implements Not Included
Sing Sing
Thinner Than Ever
Drive By Singing
Guy Stuff
Noam Chomsky
Gee Whiz Jiggy
For-tunes
Jazzed Up
Voco-Cola / Voco-Puffs
Tune Up
Lip Service
Picabo Street Music
Vowel Movement
Songs of the Road (Kill)
Pop! Corn!
www.VocalPoint.con
The Sounds of Simba
Buy This!
Big Screen Radio
No Quiero Taco Bell
Nobody said McDonalds
In and Out Takes
Under Construction
9 ESsential Vitamins
Here Kitty Kitty
All Bagpipe; All the time
Name These Tunes
A Cappella Olestra
Spackle
Infomercial of Love
Soy Songs

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, May 5, 1998 - 7:30 P.M.
Madsen Recital Hall

THE DEMÉ QUARTET

Ellen Jacob, ***violin***
Mihaela Ganea, ***violin***
Dianna Rhodes, ***viola***
Emma Farnsworth, ***cello***

Program

Quatour, op. 59, no. 1 — Ludwig van Beethoven (1770–1827)
    Allegro
    Allegretto vivace e sempre scherzando
    Adagio molte e mesto
    Thème russe - Allegro

Pause

String Quartet in F Major — Maurice Ravel (1875–1938)
    Modéré - Très doux
    Assez vif - Très rythme
    Agité

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, May 7, 1998 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL

Sara Jane Thompson
violin

Student of
Donna Fairbanks

Assisted by
Robin J. Hancock, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata in B-flat Major, K. 378 — Wolfgang Amadeus Mozart (1756-1791)
- Allegro moderato
- Andantino sostenuto e cantabile
- Rondo: Allegro

Violin Concerto in E Minor, op. 64 — Felix Mendelssohn (1809-1847)
- Allegro molto appassionato
- Andante
- Allegretto, ma non troppo - Allegro molto vivace

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, May 8, 1998 - 6:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Kenneth D. Siders
piano

Student of
Paul C. Pollei

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Canciòn y danza No. 6 — Federico Mompou
(1893-1987)

Visions fugitives, op. 22 — Sergei Prokofiev
(1891-1953)
- Lentamente
- Andante
- Allegretto
- Animato
- Molto giocoso
- Con eleganza
- Pittoresco
- Commodo
- Allegretto tranquillo
- Ridicolosamente
- Con vivacità
- Assai moderato
- Allegretto
- Feroce
- Inquieto
- Dolente
- Poetico
- Con una dolce lentezza
- Presto agitatissimo e molto accentuato
- Lento irrealmente

Images, Book I	Claude Debussy (1862-1918)
Reflets dans l'eau	
Hommage à Rameau	
Mouvement	
Fantasy in C Major, op. 15	Franz Schubert (1797-1828)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
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Wednesday, May 13, 1998 - 7:30 P.M.
Madsen Recital Hall

ESCALANTE TRIO

Jeffrey Shumway, ***piano***
Donna Fairbanks, ***violin***
Nicole Jackson, ***cello***

Program

Trio No. 1 in D Minor, op.63 — Robert Schumann (1810-1856)
    Mit Energie und Leidenschaft
    Lebhaft, doch nicht zu rasch
    Lansam, mit inniger Empfindung
    Mit Feuer

Trio in G Minor, op.11 — Cécile Chaminade (1857-1944)
    Allegro
    Andante
    Presto
    Allegro molto

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, May 15, 1998 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Cynthia Dawn Caldwell
piano* and *organ

Student of
Marlene Bachelder and Don Cook

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Komm, Heiliger Geist, BWV 651	Johann Sebastian Bach (1685-1750)
Trio Sonata No. 3 in D Minor, BWV 527 Andante	Johann Sebastian Bach
Les collines d'Anacapri, from *Preludes,* Book I	Claude Debussy (1862-1918)
Sonata No. 11 in D Major, D. 850 Allegro vivace Con moto Scherzo and Trio: Allegro vivace Rondo: Allegro moderato	Franz Schubert (1797-1828)
Prelude and Fugue No. 1 in C Minor, op. 37, no. 1	Felix Mendelssohn Bartholdy (1809-1847)
Tu es petra	Henry Mulet (1878-1967)

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COLLEGE OF FINE ARTS AND COMMUNICATIONS
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Saturday, May 23, 1998 - 2:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL

Jeremy Woolstenhulme
cello

Student of
Jim Hardy

Assisted by
Robin Hancock, ***piano***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Adagio, from the Toccata in C Major for Organ	Johann Sebastian Bach (1685–1750)
Concerto No. 2 in D Major Allegro moderato Adagio Allegro	Joseph Haydn (1732–1809)
Apres un Reve (After a Dream) Elegie Sicilienne	Gabriel Fauré (1845–1924)
Sonata in A Major, op. 36 Allegro agitato Andante molto tranquillo Allegro	Edvard Grieg (1843–1907)

BRIGHAM YOUNG UNIVERSITY
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Wednesday, May 27, 1998 - 7:30 P.M.
Madsen Recital Hall

GRADUATE RECITAL
Rebecca Murdoch Anderson
piano

Student of
Irene Peery

In partial fulfillment of the requirements for the degree
Master of Music

Program

Faschingschwank aus Wien, op.26	Robert Schumann
Allegro	(1810–1856)
Romanze	
Scherzino	
Intermezzo	
Finale	
Intermezzo in A Major, op. 118	Johannes Brahms
	(1833–1897)
Sonata in F, K 332	Wolfgang Amadeus Mozart
Allegro	(1756–1791)
Adagio	
Allegro assai	
Preludes, op. 38	Dmitry Kabalevsky
Nos. 6, 1, 2, 8, 24, 16	(1904–1987)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, June 2, 1998 - 7:30 P.M.
Madsen Recital Hall

GRADUATE RECITAL
Lisa Olcott Glade
organ

Student of
R. Don Cook

In partial fulfillment of the requirements for the degree
Master of Music

Program

Prelude and Fugue in C Major, BWV 547	Johann Sebastian Bach (1685–1750)
Veni Creator Spiritus En taille à 5 Fugue à 5 Duo Récit de Cromorne Dialogue sur le grands jeux	Nicolas de Grigny (1672–1703)
Pièces de Fantaisie Impromptu, op. 54, no. 2 Toccata, op. 53, no. 6	Louis Vierne (1870–1937)
L'ascension I. Majesté du Christ demandant sa gloire à son Père II. Alléluias sereins d'une âme qui dèsire le ciel	Olivier Messiaen (1908–1992)

Fantasia on the Chorale "Hallelujah! Gott zu loben, bleibe meine Seelenfreud!" op. 52, no. 3

Max Reger
(1873–1916)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, June 3, 1998 - 7:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Larisa Mikesell
piano

Student of
Jeffrey Shumway

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

English Suite No. 3 in G Minor, BWV 808	Johann Sebastian Bach
Prelude	(1685-1750)
Sarabande	
Gigue	
Phantasiestücke, op. 12	Robert Schumann
Des Abends	(1810-1856)
In der Nacht	
La Forza, from *Allegri di bravura,* op. 51	Ignaz Moscheles
	(1794-1870)

Intermission

Sonatine	Maurice Ravel
Modèrè	(1875-1937)
Mouvement de Menuet	
Animè	
Piano Concerto No. 2 in G Minor, op. 22	Camille Saint-Saëns
Andante sostenuto	(1835-1921)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, June 4, 1998 - 7:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Jared Dong
piano

Student of
Paul Pollei

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Desperate Measures (Paganini Variations)	Robert Muczynski (b. 1929)
Scherzo from Ten Pieces, op. 12, no. 10	Sergei Prokofiev (1851-1953)
The Bumblebee	Rimsky Korsakov / Sergei Rachmaninoff (1873-1943)
Etude in C-sharp Minor, op. 42, no. 5	Alexander Scriabin (1872-1915)
Rondo in A Minor, K. 511	Wolfgang Amadeus Mozart (1756-1791)
Tarantella, op. 43	Frédéric Chopin (1810-1849)
Mazurka in F-sharp Minor, op. 59, no. 3	Frédéric Chopin
Scherzo in B-flat Minor, op. 31, no. 2	Frédéric Chopin

BRIGHAM YOUNG UNIVERSITY
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Friday, June 5, 1998 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Janell Hydie Johnson
soprano

Student of
Clayne W. Robison

Assisted by
Robin J. Hancock, *piano*
Justin Flosi, *tenor*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

I

Exsultate, jubilate (Motet in three movements)	Wolfgang Amadeus Mozart
Exsultate Jubilate	(1756-1791)
Recitative	
Tu virginum corona	
Alleluja	

II

Morgen	Richard Strauss
All mein Gedanken	(1864-1949)
Nacht	

III

Ba, Be, Bi, Bo, Bu	Francis Poulenc
Lune d'Avril	(1899-1963)
Le carafon	
Les anges musiciens	
La petite servante	

IV

Song of the Blackbird	Rodger Quilter
Music when soft voices die	(1877-1953)
My Life's Delight	
Weep You No More, Sad Fountains	
Love's Philosophy	

V

So anch'io la virtù magica		Gaetano Donizetti
Com'e gentil	Justin Flosi, *tenor*	(1797-1848)
Tornami a dir	Justin Flosi and Janell Johnson	

VI

Where Can I Turn For Peace?	arr. James C. Kasen (b. 1956)
Weepin' Mary	David Fletcher

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, June 6, 1998 - 6:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Dwight D. Bigler
piano

Student of
Paul C. Pollei

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata in E-flat Major, op. 81a	Ludwig van Beethoven
Adagio-Allegro	(1770–1827)
Andante espressivo	
Vivacissimamente	
Vier Klavierstücke, op. 119	Johannes Brahms
Intermezzo in B Minor	(1833–1897)
Intermezzo in E Minor	
Intermezzo in C Major	
Rhapsodie in E-flat Major	

Intermission

Etude in G-flat Major, op. 10, no. 5	Frederic Chopin
	(1810–1849)
Etude in A-flat Major, op. 25, no. 1	Frederic Chopin
Etude in C Minor, op. 10, no. 12	Frederic Chopin
Ballade in F Minor, op. 52	Frederic Chopin

Suite de Danzas Criollas
    Adagietto pianissimo
    Allegro rustico
    Allegretto cantabile
    Calmo e poetico
    Scherzando
    Presto ed energico

Alberto Ginastera
(1916–1983)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, June 6, 1998 - 7:30 P.M.
Madsen Recital Hall

GRADUATE RECITAL

Margaret Perry
piano

Student of
Paul Pollei

In partial fulfillment of the requirements for the degree
Master of Music

Program

Intermezzo in B-flat Minor, op. 117, no. 2	Johannes Brahms
	(1833–1897)
Wasserklavier (1965)	Luciano Berio
Wasserklavier includes motives from the Brahms Intermezzo	(1925–)
Sonata in A Minor, K. 310	Wolfgang Amadeus Mozart
Allegro maestoso	(1756–1791)
Andante cantabile con espressione	
Presto	
Fifteen Preludes	Nino Rota
Allegro molto	(1911–1979)
Allegro, ma espressivo e delicato	
Allegretto con spirito	
Andante sostenuto ed espressivo	
Con impeto	

Andante
Allegro con spirito
Lento, con accento
Allegretto quasi andantino
Allegro mosso e marcato
Andante senza lentezza
Allegro
Andante cantabile
Allegro non troppo e marcato
Allegro robusto

Fantaisie in F Minor, op. 49	Frédéric Chopin (1810–1849)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, June 9, 1998 - 7:30 P.M.
Madsen Recital Hall

THE LYRA RECORDER QUARTET

Ralph Laycock, Elizabeth Farnsworth, Daron Bradford, Ray Smith

Program

L'autre jour par un matinet — Anonymous
(c. 1500)

Puer natus in Bethlehem — Michael Praetorius
(1571–1621)

Verbum caro factum est — Anonymous
(c. 1482)

Canzonette Francese — Gioseppe Guami
(c. 1540–1611)
  La Guamina
  La Ondeggiante
  La Todeschina

Kleine Kammermusik, Partita II — Georg Philipp Telemann
(1681–1767)
  Siciliana
  Allegro
  Aria
  Affetuoso
  Presto

Margo Spencer, *bassoon*
Elizabeth Farnsworth, *recorder*
Daron Bradford, *keyboard*

Brandenburg Concerto No. 3 — Johann Sebastian Bach
(1685–1750)
  Allegro

Ave Verum Corpus	Wolfgang Amadeus Mozart (1756–1791)
Bassoon Concerto Rondo	Wolfgang Amadeus Mozart arr. Laycock

Ralph Laycock, *recorder*
Elizabeth Farnsworth, *keyboard*

Suite Marsch Pastorale Tanz Kanon Fughetta	Arnold Cooke
Sonate I Poco Largo Vivace Grave Presto	Gottfried Finger (1690)

Daron Bradford, Elizabeth Farnsworth, *treble recorder*

Divertimento Fughetto Sarabande Humoresque Air Toccata	Seymour Barab

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, June 10, 1998 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Ruth Ann Hay
organ

Student of
Don Cook

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Toccata No. 1 in A Minor	Johann Jacob Froberger (1616-1667)
O Lamm Gottes, unschuldig, BWV 656	Johann Sebastian Bach (1685-1750)
Prelude and Fugue in D Major, BWV 532	Johann Sebastian Bach
Andante in F Major, K. 616	Wolfgang Amadeus Mozart (1756-1791)
Prelude and Fugue in E Major, op. 99, no. 1	Camille Saint-Saëns (1835-1921)
Elegy	George Thalben-Ball (1896-1987)
Chorale No. 3 in A Minor	César Franck (1822-1890)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, June 11, 1998 - 1:00 P.M.
Madsen Recital Hall

STUDENT CHAMBER RECITAL

Students of Dr. Irene Peery's
344R and 644R Class

Program

Slavonic Dance, op. 46, no. 8 — Antonin Dvorak
(1841–1904)

Amber Jorgenson, *piano*
Sarah Steele, *piano*

Scherzo, op. 11, no. 2 — Sergei Rachmaninoff
(1891–1943)

Rebecca Anderson, *piano*
Annalee Schultz, *piano*

En Foret — Eugene Bozza
(1905–)

Katrina Skousen, *piano*
Mat Croft, *horn*

"Country Gardens" — Percy Aldridge Grainger
(1882–1961)

Rebecca Anderson, *piano*
Annalee Schultz, *piano*

Jamaican Rumba — Arthur Benjamin
(1893–1960)

Carrie Peterson, *piano*
Katrina Skousen, *piano*

Duo for Flute and Piano		Aaron Copland (1900–1991)
Flowing	Sarah Steele, *piano* Kristi Meyers, *flute*	
Poetic	Amber Jorgenson, *piano* Kristi Meyers, *flute*	
Sonata Innamorata		P. D. Q. Bach (1807–1742) Peter Schickele (1935–)
	Carrie Peterson, *piano* Katrina Skousen, *piano*	
Wedding Day at Troldhaugen		Edvard Grieg (1843–1907)
	Amber Jorgenson, *piano* Sarah Steele, *piano*	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, June 11, 1998 - 7:30 P.M.
Madsen Recital Hall

AN EVENING OF CLARA SCHUMANN

Program

"Warum willst du and're fragen"	Devon Allison
"Der Mond kommt still gegangen"	Adam Tait
"Ich hab in deinen Augen"	Cami Marie Schofield
"Auf einem grünen Hügel"	Elena Camisani
"Geheimes Flüstern hier und dort"	Devon Montgomery
Romance op.11, no. 3	Jennifer Dalton
"Ihr Bildnis"	Levi Smylie
"Am Strand"	Janell Johnson

Intermission

"Liebst du um Schönheit"	Sally Atkinson
"Die stille Lotosblume"	Aaron Mitchell

"Er ist gekommen in Stürm und Regen"	Sarah Thomas
"Sie liebten sich beide"	Marian Boren
"Mein Stern"	Kay Wells

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
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Friday, June 12, 1998 - 7:30 P.M.
Madsen Recital Hall

FACULTY CLARINET RECITAL

Madeline LeBaron, *clarinet*
Robin J. Hancock, *piano*
William M. Holman, *clarinet*

Program

Sonatina	Malcolm Arnold
Allegro con brio	(b. 1921)
Andantino	
Furioso	
Three Studies on Flight	Russell Riepe
"Your laughter frees me and lends me wings"	(b. 1945)
"I wandered lonely as a cloud"	
"Wild Spirit...moving everywhere"	
Hillandale Waltzes	Victor Babin
Tempo di Valse	(1908-1972)
Valse élégante	
Valse passionée	
Valse sombre	
Valse volante	
Valse triste	
Valse de bonne humeur	
Valse brilliante et joyeuse	
Valse oubliée	

Intermission

Sonata	Francis Poulenc
Allegro tristamente	(1899-1963)
Romanza	
Allegro con fuoco	
Il Convegno	Amilcare Ponchielli
Allegro	(1834-1886)

BRIGHAM YOUNG UNIVERSITY
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SCHOOL OF MUSIC

Saturday, June 13, 1998 - 2:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Stephanie W. Cousins
piano

Student of
Mona Smith

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Partita in G Major, BWV 829	Johann Sebastian Bach
Praeludium	(1685–1750)
Allemande	
Courante	
Sarabande	
Minuet	
Passepied	
Gigue	
Polonaise in E-flat Minor, op. 26., no. 2	Frederic Chopin
	(1810–1849)

Intermission

Sonata in D Major, K. 311	Wolfgang Amadeus Mozart
Allegro con spirito	(1756–1791)
Andante con espressione	
Rondo	

Sonata in F Major, op. 46, no. 3	Dmitri Kabelevsky
Allegro con moto	(1904–1987)
Andante cantabile	
Allegro giocoso	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, June 13, 1998 - 4:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Rebecca Jean Arnott
piano

Student of
Mona Smith

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Prelude and Fugue in E Major, BWV 854 WTC Bk. 1	Johannes Sebastian Bach (1685–1750)
Sonata in C Major, K. 309 Allegro con spirito Andante un poco adagio Allegretto grazioso	Wolfgang Amadeus Mozart (1756–1791)

Intermission

Fantaisie-Impromptu in C-sharp Minor, op.66	Frederic Chopin (1810–1849)
Polonaise in F-sharp Minor, op. 44	Frederic Chopin
Seven Allegro giocoso Allegro moderato Andante espressivo Animato Allegro vivace Adagio Allegro con brio	Robert Muczynski (b. 1929)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, June 13, 1998 - 7:30 P.M.
Madsen Recital Hall

Mary Richards
flute

Assisted by
Jeff Manookian, *piano*
Leslie Bettweiser, *viola*

Program

Rondo in D Major	Wolfgang Amadeus Mozart (1756–1791)
Fantasia para un gentiilhombre Villano y Ricercar Españoleta y Fanfare de la Caballeria de Nápoles Danza de las Hachas Canario	Joaquin Rodrigo (b.1901)

Pause

Prelude, Recitatif et Variations Op. 3	Maurice Duruflé (1902–1968)

The Merry Wives of Windsor

June 10–13, 1998
de Jong Concert Hall

1998-1999
Theatre Season

Pardoe Series

[illegible] Baking • Joyful Noise • The Secret Garden
A Midsummer Night's Dream • Barefoot in the Park

Margetts Series

Little Women: Part Second • Dancing at Lughnasa
A Man for All Seasons • Trojan Women • Spring Play – TBA

Entr'Acte Series

Tumuaki: Matthew Cowley of the Pacific • Images and Imagination
Robert Post's Here in America • A Musical Evening – TBA

Special Events

Cosi Fan Tutte • A Farley Family X-Mas • Silence

THEATRE SEASON TICKETS ON SALE NOW!

Individual Tickets not sold until September.
For more details call the Fine Arts Ticket Office 378-4322

Student Showcase

Two One-Act Plays

by Peter Shaffer
Directed by Adam Boulter and Chris Bentley

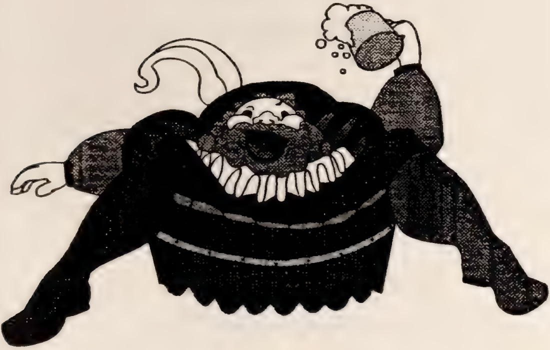
Black Comedy
and
The Private Ear

"Grand slapstick . . . Jolted me with laughter."
— N.Y. Daily Times

". . . truly hilarious and original farce . . . farcical situations and amusing characters that keep the hilarity spinning festively in the air"
— N. Y. Post

July 29–August 8, 1998
Tickets: $9 ($2 off with BYU or student ID).

THE BRIGHAM YOUNG UNIVERSITY
SCHOOL OF MUSIC
PRESENTS



The Merry Wives of Windsor

Based on the play by William Shakespeare

Music by Otto Nicolai

DIRECTOR	EXECUTIVE PRODUCER
Arden Hopkin	**David Randall**
PRODUCER	MUSIC DIRECTOR
Lila Stuart-Bachelder	**Arden Hopkin**
COSTUME DESIGNER	SCENIC DESIGNER
Carolyn Smith	**Michael Magleby**

LIGHTING DESIGNER
Michael G. Handley

PRODUCTION STAGE MANAGER
Melanie Ahlborn

Cast
in order of appearance

Mistress Ford
Emily McCormick
Eva Rankin
Lindsay Robison

Mistress Page
Courtney Atack
Erika Edwards
Olivia Garcia

Fenton
Andrew Crane
Thomas Glenn
Isaac Hurtado

Slender
Justin Flosi
Nathan Northrup

Master Ford
Andrew McKee

Caius
Scott Perry
Glen Webb

Falstaff
Meredith Taylor

Master Page
Pino Ramunni

Ann Page
Tausha Bunker
Emma Price
Lianne Ames
Amy Harris

Orchestra
Amanda Moody, piano

Setting

Windsor, England

Time of Henry V

Act Breakdown

Act I

Scene I

Courtyard between Ford and Page's houses

Scene II

Courtyard between Ford and Page's houses

Scene III

Interior of Ford's house

Act II

Scene I

Tavern at Garter Inn

Scene II

Courtyard between Ford and Page's houses

Scene III

Interior of Ford's House

Act III

All Scenes

Hearne's Oak in Windsor Forest

COSI FAN TUTTE

Mozart's delightful satire of young ove and fidelity will be presented in the Jong Concert Hall October 23–31, 1998

Individual tickets go on sale July 1, 1998. For more formation, contact the HFAC Ticket Office at 378–4322.

Director's Note

by Arden Hopkin

Shakespeare's original play wove a comic tale of true love, mistaken identities, greed, and jealousy that masked a biting social commentary about social classes: the outmoded aristocracy (Falstaff) attempting to take advantage of the rising merchant class (Mssrs. Ford and Page); Page arranging his daughter's marriage for social and economic gain instead of love. The social commentary is gone in the operetta version set to musi by Otto Nicolai, leaving only the comedy and lively music. In the end, fools are punished, lovers united, an the merry wives exonerated.

This production marks the beginning of a castin experiment. Too few productions and too many talented students have caused me to cast as many as four people the same role. On some evenings, roles may be shared b several performers. Rather than being confusing, I hope that the variety will add spice to the entertainment. I welcome your comments.

Lila Stuart-Bachelder will serve as hostess Dam Quickly at the Garter Inn, with Arden Hopkin as Cour Jester.

Enjoy the feast and festivities!

Emergency Exits

Emergency exits are located on either side of the theatre.
Please identify the exit closest to your seat.

Late Patrons

Late patrons will be seated only at the discretion
of the house manager.

Recording Prohibited

The use of film, video, or audio recording equipment in the
theatre during a performance is expressly prohibited.

Electronic Devices

Thank you for turning off pagers, cellular phones, and
wristwatch alarms during the performance.

Restrooms

Restrooms are located on the east side of the
first, second, and third floors.

Production Staff

CTOR	Arden Hopkin
IC DIRECTOR	Arden Hopkin
IC DESIGNER	Michael Magleby
TUME DESIGNER	Carolyn Smith
TING DESIGNER	Michael G. Handley
EUP AND HAIR DESIGNER	Carolyn Smith
DUCTION STAGE MANAGER	Melanie Ahlborn
STANT STAGE MANAGER	Dana Reyes
INICAL CREW	Darin Bunker
EARSAL PIANISTS	Amy Glenn, Amanda Moody

Producing Staff

UTIVE PRODUCER	David Randall
DUCER	Lila Stuart-Bachelder
ION OF ARTS PRODUCTION DIRECTOR	Kenneth V. Crossley
DUCTION MANAGER	Michael Magleby
DENT STAGE MANAGER	Loraine Edwards
LITY STAGE MANAGER	Darin Bunker
TUMER	Cathie McClellan
STANT COSTUMER	Carolyn Smith
T HAND	Priscilla Allen
CHERS	Suzanne Alexander, Aaraina Ogzewalla
INICAL DIRECTOR	O. Lee Walker
CIATE TECHNICAL DIRECTOR	Frank G. Weight
PERTIES ADVISER	Loraine Edwards
MASTERS	Elery Allen, Catherine Sorensen
ASSISTANT	Jeremy Hoop
TER ELECTRICIAN	Michael S. Kraczek
EDULING MANAGER	Britt Pearson
DUCTION OFFICE ASSISTANTS	Adam Boulter Emmelyn Thayer
NT SECRETARY	Beth Birchfield
OFFICE MANAGER	Paul Duerden
OFFICE ACCOUNTANT	TJ Strang
SE MANAGERS	Devon Montgomery, Kjell Rosenberg
KETING MANAGER	Paul Duerden
LICITY	Daniel Bartholomew, Cindy Ferguson Christine Hildebrandt, Megan Pugmire
LICITY PHOTOGRAPHER	Mark Philbrick
GRAM	Megan Pugmire
LICITY EDITOR	Bob Nelson
NESS MANAGER	Russell Nielson
UNTANTS	Brad Holman, Andrea Serrano Marko Zatylny

Comments

on Tonight's Performance?

sit our Web site and let us know what you think!

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A CAPITAL CAMPAIGN

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COME

Let All the World in Every Corner Sing

University Chorale

David Warner, conductor
Robin J. Hancock, accompanist

June 16, 1998
de Jong Concert Hall

Songs of Praise from Many Lands

Come
Nathan Fifield
(1975–)

Antiphon, from *Five Mystical Songs*
Ralph Vaughan Williams
(1872–1958)

Notre Père, from *In terra pax*
Frank Martin
(1890–1974)

Sanctus, from *Requiem,* op. 48
Gabriel Fauré
(1845–1924)

Hubava si moya goro
Bulgarian, Arr. Nathan Fifield
Abbie Alsop, Holli Keel, *soloists*

Soon Ah Will Be Done Wi' de Troubles of Dis Worl'
Arr. Diane K. Loomer
(1940–)
Erika Edwards, Marian Boren, Brittani Mae Eyre, Mandy Goodman, *soloists*

In virtute tua
Grzegorz Gerzwazy Gorczycki
(1665–1734)

Sheep May Safely Graze, from *Birthday Cantata*
Johann Sebastian Bach–Davis
(1685–1750)

Gloria, from *Misa Criolla*
Ariel Ramierez
(1921–)
Jay Packard, Levi Smylie, Glen Webb, *soloists*

Kaung'a Yachee
Taita, Arr. Boniface Mganga
(1954–)

Behold the Wounds in Jesus' Hands	David R. Naylor (1958–)
God So Loved the World	Carl J. Nygard, Jr. (1947–)
Antiphon (reprise)	Ralph Vaughan Williams
Come Reprise	Nathan Fifield

* * *

Ritornelli	Nathan Fifield

Soprano

Abbie Alsop
Kristen Atkin
Bonnie Ashby
Pamela Becraft
Saralyn Benson
Angela Bloomfield
Sarah Bollschweiler
Salena Boucher
Amanda Covington
Kimberly Crosby
Lisa Donaldson
Emily Gardner
Rebecca Gram
Amy Harris
Bonnie Hopper
Carol Hopper
Daisy Johnson
Jeanette Kunz
Lillie McDonald
Devon Montgomery
Christina Neff
Marilyn Nelson
Rachel Pettit
Emily Pierce
Eva Rankin
Suzanne Squires

Alto

Camilla Albino
Christina Alligood
Marcia Anderson
Rebekah Benson
Rebecca Bigelow
Marian Boren
Norma Bozzuto
Joy-Noel Bryan
Elizabeth Celaya
Kim Cliften
Erika Edwards
Brittani Mae Eyre
Mandy Goodman
Nicole Harell
Alissa Hartley
Lacey Holland
Melinda Holt
Karen Inouye
Teresa Jagard
Eve Johnson
Holli Jo Keel
Ebony Keith
Cindy Liu
Angela Park
Rachelle Roberts
Marie Sagers
Cami Schofield
Lynette Simmons
Mary Sycamore
Raya Wareheime

Tenor	**Bass**
Matthew Bullock	Adam Anderson
Israel Curtis	George L. Anderson
Nathan Hill	Dan Baker
Blaine Hunsaker	Steven Bryan
Thomas Hurtado	Stephen Cluff
Nick Liechty	Ryan Harris
Stuart Lindsay	Kirk Hull
David Miller	Sterling Keyes
Jay Packard	Phillip Nelson
Gabriel Rodriquez de Almeida	Nate Robinson
Levi Smylie	John Teng
Jonathan J. Velasquez	Jon Wallace
	Glen Webb
	Adam Werts

Instrumental Ensemble

Organ	Ben Crandall
Violin	Emily Keith Corine Low
Flute	Kristin Clawson Crystal Shields
String Bass	Rebecca Worley
Percussion	George Anderson John Buckner Ted Hunter Allison Sowords
Rehearsal Accompanists	Nathan Fifield Emily Gardner

The University Chorale is sponsored by the School of Music and allows students from across campus the opportunity to participate in choral singing regardless of experience or expertise. In addition to singing, members of the Chorale are asked to think and write about what they learn, and how that learning prepares them for music service in sacred and secular settings.

* * *

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, June 20, 1998 - 4:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Kristin Lois Clawson
flute

Student of
Elizabeth Ruppe

Assisted by
Dian Baker-Drinkall, ***piano***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata in E Major, BWV 1035	Johann Sebastian Bach
Adagio ma non tanto	(1685–1750)
Allegro	
Siciliano	
Allegro assai	
Lament	Marilyn Bliss
	(1954–)
Introduction andVariations on "Trockne Blumen," D. 802	Franz Schubert
	(1797–1828)

Intermission

Romance, op. 37	Camille Saint–Saëns
	(1835–1921)

Density 21.5

Edgard Varèse
(1883–1965)

Sonatine

Henri Dutilleux
(1916–)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, June 24, 1998 - 7:00 P.M.
Madsen Recital Hall

YOUNG MUSICIANS' SUMMERFEST
in
Faculty Recital

Daniel Bachelder, *euphonium*
Elena Hansen, *euphonium*
Dan Bryce, *tuba*

Elizabeth Ruppe, *flute*
Dian Baker-Drinkall, *piano*

Stephen Jones, *electronic tape*

Bill Holman, *clarinet*
Jeff Shumway, *piano*

Barry Bounous, *baritone*

Lawrence Lowe, *horn*
Dian Baker-Drinkall, *piano*

Program

Suite
    Larghetto, *Samson*
    Ah, Let Me Weep, *Rinaldo*
    Sound An Alarm, *Judas Maccabaeus*

George Frederic Handel
Arr. Ostrander
(1685–1759)

Daniel Bachelder, *euphonium*
Elena Hansen, *euphonium*
Dan Bryce, *tuba*

Summer Music — Richard Rodney Bennett (1936–   )
    Allegro tranquillo
    Siesta
    Games

Elizabeth Ruppe, *flute*
Dian Baker-Drinkall, *piano*

Taken In — Stephen Jones (1960–   )
    electonic tape

Duo Concertant — Darius Milhaud (1892–1974)

Bill Holman, *clarinet*
Jeff Shumway, *piano*

"Mama Mama" from *Most Happy Fella* — Frank Loesser
Barry Bounous, *baritone*
TBA, *piano*

Villanelle — Paul Dukas

Lawrence Lowe, *horn*
Dian Baker-Drinkall, *piano*

ENSEMBLE GALILEI

MADSEN RECITAL HALL
JULY 21, 1998
7:30 P.M.

About the Music

Anna's Garden

When I was young, the highlight of summer vacation was our annual trip to my grandparents' farm in Connecticut. It was paradise for a child, in ways too many to tell—the barn with its haymow, the brook, the old farmhouse, the aunts and uncles and cousins—but best of all, there was Grandma. Anna Anderson Bengtson was the heart of our big Swedish immigrant family.

It was a hard-working, no-frills dairy farm: cows and horses, chickens and geese, the goat to trim along the fence. But behind the milkhouse was a little fenced-off oasis with a birdbath in the middle. There Grandma grew her flowers, which each day became the bouquet that graced the noon-time dinner table—sweet-peas and rambler roses, cosmos and bachelor's buttons—a profusion of lovely old-fashioned blossoms. Anna's garden.

Nancy Karpeles (1997)

The Watershed

On a chilly January afternoon we set out to bicycle through a pristine mountain watershed near Greenville, South Carolina. The sky was the deepest of blues as we rode on an old winding road into the woods. The trees were shining in the winter light and the mountain laurel, holly, and rhododendrons held the only green in the forest. As we descended down the mountain with the wind whipping past us, crows offering their greetings and wisdom, we caught a glimpse of the lake, glimmering in the sunlight. It had been a hard year of work and sorrow, but in that moment in the woods the world was full of grace, and the present had overtaken the past. It was a wondrous day of life and light.

Carolyn Anderson Surrick. (1997)

Lake Skybelow

My great aunt Nancy lives in the UP in Michigan and has an incredibly beautiful and secluded home amongst the trees, literally steps away from Lake Skybelow. I am not sure where the name comes from originally but for me it is obvious. Sitting in a canoe in the middle of the water, you are surrounded by a wall of trees, tall and majestic. They block the wind and leave the surface of the lake placid and calm almost always. Looking down into the water, there is perfect sky in the reflection, with the wisps in every cloud. It is one of nature's most innocent surprises.

Liz Knowles (1998)

Aisling

Aisling, pronounced "esh-leen," means "beloved," or any endearing term; it also means "dream." Making music often involves going into a dream state and creating a world, a scene where you make things happen and they come out as music. When I play, I want to take people with me into the dream; though we all have different experiences there, we are also together in the adventure, the notes and sounds carrying us from thought to thought. Just think of the audience, listening to the same tune, but every person in their own dream world.

Sue Richards (1998)

ENSEMBLE GALILEI

Nancy Karpeles, ***percussion and bowed psaltery***
Liz Knowles, ***fiddle***
Deborah Nuse, ***Scottish small pipes and fiddle***
Sue Richards, ***Celtic harp***
Carolyn Anderson Surrick, ***viola da gamba***
Sarah Weiner, ***oboe, recorders, and penny whistle***

Program

Dancing the Past	from Terpsichore pub. by Michael Praetorius (1612)
Courante La Durette	
Courante La Rosette	
Pavane de Spaigne	Praetorius (1571–1621)
Two Bourrees	Praetorius
La Musette	Elizabeth Jacquet de la Guerre (1666–1729)
'Tis Herself	19th Century Scotland
Helen Douglas	
Miss Maxwell	Turlough O'Carolan (1670–1738)
Bridget Cruise	
O'Carolan's Welcome	
Fanny Poer	
Mary O'Neill's	
Traditional Irish Lullaby	
The Fair Maid of Barra	John Campbell
Calanish	Hamish Moore
Sprig of Ivy	Lt. Bruce Seton
Auld Reekie	Traditional Scottish Strathspey
The Wedding Reel	Traditional Scottish Reel

Intermission

Music from the Heart

Anna's Garden (1997)	Nancy Karpeles
The Watershed (1997)	Carolyn Anderson Surrick
Lake Skybelow (1998)	Liz Knowles
Aisling (1998)	Sue Richards
Home Fires (1997)	Deborah Nuse
The Burning of the Clavie (1997)	Sue Richards

Midnight Beckons

Queen of the Fairies	Traditional Irish Air
King of the Fairies	Traditional Irish Hornpipe
Scolley's Reel	Traditional Irish Reel
Nancy's Waltz (1980)	Chris Romaine
Banish Misfortune	Traditional Irish Jig
Langstrom's Pony	Traditional Irish Jig

Home Fires

This tune is written in celebration of the things that most mean Christmas to me—the pungent smell of fresh pine needles, our living room illuminated by flickering candles, stringing popcorn and cranberries to hang on our perfect tree (each year's more beautiful than the last), the glitter of far away stars in the dark velvety night sky and the moon sparkling on freshly fallen snow, special presents being chosen and wrapped in secret at 3:00 a.m., decorating the tree while Christmas carols play on the radio, singing alto in our small church choir by candlelight on Christmas eve, the tradition of hanging our stockings on the mantel and opening them first thing on Christmas morning, still in our pajamas, remembering a wide circle of friends near and far with hand designed Christmas cards (sometimes not finished until January . . . or June), love shown in all the handmade decorations making our home look its most cozy and welcoming. The essence is of celebrating the past, rejoicing in the present and anticipating the promise of the future. It's the gift of peace—the warm glow of a fire in the fireplace and hot Swedish glugg shared with beloved family and friends on New Year's Day.

Deborah Nuse (1997)

The Burning of the Clavie

On New Years night in the town of Burghead, Moray, on the north coast of Scotland, the people celebrate with a fire festival called The Burning of the Clavie. An empty whiskey barrel is prepared by attaching it to an eight-foot pole and soaking it in tar. At nightfall it is lit with a burning peat from a household fire, and borne through town. It is bad luck to stumble with it, but good luck to receive a smoldering piece. It is then place upright on a cairn (grave), it burns through the night during the revelry, and eventually is smashed—the smoldering pieces collected for luck.

Sue Richards (1997)

About the Musicians

Nancy Karpeles, percussion. In a choral-conducting workshop at the University of Maryland many years ago I heard Margaret Hillis state her view that "music is enough for a lifetime, but a lifetime is not enough for music." I echo that sentiment. And my long lifetime's passionate involvement with music has been affected by many women mentors. Aunt Marion, newly returned from studying with Nadia Boulanger gave my parents a copy of "The Baby's Opera," and urged them to sing to me "all the time." Mary Wilson introduced me to piano playing in her apartment down the hall from ours, and a few years later Zoe Bradley was acquainting me with Bach, Corelli, and Mozart. Mabel Thomas at the Peabody Preparatory took charge of my piano and theory studies, demanding more of me than anyone else had to date. At Mount Holyoke College the indomitable choral conductor Ruth Douglass was a profound influence on my career path. Workshops with Brigitte Warner on the Orff approach to music education took me into another world of teaching (and to drumming!). A wonderful journey, and one that continues . . .

Liz Knowles, fiddle. Originally from Kentucky, Liz grew up within the classical tradition. She credits her first teacher, Craig Timmerman, for instilling a love of music and the enjoyment of playing chamber music (thanks for all the duets!). While finishing her degree in music at SUNY Stony Brook, she discovered Irish and quickly fell under its soulful spell. Since then, Liz has released her first CD, *The Black Rose,* with her band Tir na n'Og. Liz can be heard on the soundtrack to Neil Jordan's film, *Michael Collins,* an experience she will never forget, and is touring and recording as a member of the John Whelan Band for Narada Records. She continues to play classical and baroque music in the freelance scene in New York City as well as other styles such as avant-garde, free-improv, and pop music in various venues from bars to concert halls. As for fun TV appearances, she can be seen on MTV in a video for the Trans-Siberian Orchestra and on PBS "Great Performances" with Bobby McFerrin and Marcus Roberts. Most recently, Liz has performed as the solo fiddler for the touring company of *Riverdance.*

Deborah Nurse, Scottish small piper and fiddler, performs traditional Celtic music in the duo, Farther Shore and with the contra dance band, Absence of Mallards. She placed second in the 1995 and 1996 Northeast Regional Scottish Fiddle Championships and plays for Scottish country dancing in the New York area. She performs with Martita Goshen's Earthworks Dance Troupe, and has recently returned from filming their latest work in Greece. In October and November, she worked as an on stage musician for a production of *She Stoops to Conquer* at the Long Wharf Theatre in New Haven. Deborah holds a BFA from Ohio Wesleyan University and is a freelance illustrator, calligrapher, and portrait painter.

Sue Richards, Celtic harp, began playing the classical harp as a child, and now specializes in Celtic music. She is a four-time winner of the American National Scottish Harp Championship, and has served as president of the Scottish Harp Society of America and the Washington, D.C. Folk Harp Society. She is a popular teacher and adjudicator around the country and her compositions are a source of great pleasure! She believes that music exists for sharing and will happily pack into a dark pub session with a roomful of fiddlers and pipers. Sue's playing can be heard on dozens of recordings including her solo albums, *Grey Eyed Morn,* WAMMIE award winning *Morning Aire,* and *Hazel Grove.* She also records with Ceoltoiri.

Carolyn Anderson Surrick, viola da gamba, ringleader and navigatrix of Ensemble Galilei, has been known to travel great distances by car if there is exciting music to be made at the other end—especially if the music is found near a winding, wooded road that's perfect for biking. She drives a 1972 dark blue Mercedes that can carry three gambas and a Cannondale bicycle and knows many of the best spots for dessert in the mid-Atlantic region. Carolyn has studied the viola da gamba since 1975, receiving her BA in music from UCSC and her MA in musicology from George Washington University. She has performed on over a dozen recordings, in one film, and has played with many early music ensembles. But for the sheer pleasure of playing, Ensemble Galilei is her favorite gig.

Sarah Weiner, oboe, recorder, and pennywhistle, received her BA from the University of Washington, and holds an MM in Historical Performance from the Oberlin Conservatory. She is currently a doctoral candidate at Indiana University, where she was a winner in the 1996 Early Music Institute concerto competition. An active performer on both modern and historical oboes, she has performed with numerous ensembles around the country including: The Bach Ensemble, Smithsonian Chamber Orchestra, Chicago Baroque Ensemble, and the Portland Baroque Orchestra. Since joining Ensemble Galilei, Sarah has discovered new ways to combine the performance practice of early music with the Celtic folk traditions that contribute to the group's unique sound.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, August 1, 1998 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Daniel Lee
string bass

Student of
Walter Birkedahl

Assisted by
Robin J. Hancock, ***piano and harpsichord***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata in G Minor	Henry Eccles
Largo	(1670–1742)
Allegro con spirito	
Adagio	
Vivace	
Chanson Triste, Op. 2	Serge Koussevitzky
	(1874–1951)
Prayer, from "Jewish Life"	Ernest Bloch
	(1880–1959)
Concerto in E Major	Karl Ditters von Dittersdorf
Allegro Moderato	(1739–1799)
Adagio	
Allegro	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, August 8, 1998 - 2:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Melinda Holt
piano

Student of
Mona Smith

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Partita No. 1 in B-flat Major, BWV 825	Johann Sebastian Bach
Praeludium	(1685–1750)
Allemande	
Corrente	
Sarabande	
Menuet	
Giga	
Ballade	Claude Debussy (1862–1918)
Soiree dans Grenade, from Estamps	Claude Debussy

Intermission

Sonata in C Minor, op. 10, no. 1	Ludwig van Beethoven
Allegro molto e con brio	(1770–1827)
Adagio molto	
Prestissimo	
Scherzo, from Suite for Piano, op. 13	Robert Muczynski (b. 1929)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, August 8, 1998 - 6:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Eileen Evans
piano

Student of
Marlene Bachelder

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Prelude and Fugue in G Major, BWV 860	Johann Sebastian Bach (1685–1750)
Sonata in F Major, op. 10, no. 2 Allegro Allegretto Presto	Ludwig van Beethoven (1770–1827)
Intermezzo in E-flat Minor, op. 118, no. 6	Johannes Brahms (1833–1897)
Danzas Argentinas I. Danza del viejo boyero II. Danza de la moza donosa III. Danza del guacho matrero	Alberto Ginastera (1916–1983)